

WITH SUPPLEMENT—GERALDINE FARRAR AS "CARMEN"

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CHICAGO OPERA CO. GIVES 'DÉJANIRE' ITS AMERICAN PREMIÈRE

Saint-Saëns's Opera Accorded an Elaborate Production by the Campanini Forces, but the Music, for the Greater Part, Is Found Uninteresting—Story Founded upon Greek Mythology—Carmen Melis in Title Rôle and Muratore as "Hercules"—Alice Verlet Makes Début with the Chicago Company in Revival of "Mignon"

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Dec. 13, 1915.

THE American première of Saint-Saëns's opera, "Déjanire," was accomplished last Thursday evening at the Auditorium by the Chicago Opera Association, under the direction of Cleofonte Campanini. This is a dramatic composition originally written as incidental music to a drama by Louis Gallet, and first produced at the Odéon in Paris in 1895.

In its operatic form the work was given for the first time at Monte Carlo, under the direction of Raoul Gounsborg, in 1911, and at neither time did its music create any unusual impression, nor did the Chicago production, most elaborately made and most carefully prepared and performed under Campanini's personal supervision meet with more than a *succès d'estime* last Thursday evening.

The story, taken from Greek mythology, relates of the episode in which Hercules seeks to wed Iole, the daughter of Eurystos, whom he has killed. For the accomplishment of this purpose, he renounces his wife, Déjanire (Deianeira in the original Greek form) and sends her back to Calydon. She refuses to go, and after finding that Iole is willing to sacrifice herself in a marriage with the Greek hero only in order to save Philoctetes (the two entertaining a mutual attachment), she gives Iole a cloak which has magic properties. This cloak had been used by Nessus to staunch the wounds Hercules' arrow had made when he carried off Déjanire.

The cloak, stained with Nessus' blood, when worn and when the sun strikes the blood spots, will burn the body of the wearer, though it is supposed to work as a love charm and restore Hercules' affection to Déjanire.

Iole presents the cloak to Hercules, who dons it at the great wedding feast which has been prepared for him and Iole, and in the presence of the populace its malignant charm begins to work. Hercules, to escape its torments, hurls himself upon the sacrificial altar, where a cloud of fire obscures him until he is seen on Mount Olympus among the other gods.

Much of the Score Uninteresting

Saint-Saëns has written music in strict formal style, coloring the score after the ancient mode of Gluck. It has many pages which suggest oratorio rather than stage drama, and while there are moments of beauty in the work such as the chorus at the end of the second act, and the solos of Hercules and Philoctetes, for the most part it is uninteresting music and of no special significance in illustrating the action.

The spectacle of Hercules singing love songs to the daughter of a vanquished chief is hardly commensurate in dramatic import with the preconceived

ideal of the powerful hero of Grecian myth. And in the spaces even of the Auditorium stage, such scenes as that before the Palace of Hercules, or the Temple of Jupiter, can hardly be given the proper illusion of vastness or grandeur.

In the performance of the work, we heard Carmen Melis for the first time this season in the title rôle, Edna Darch as Iole, Eleanora de Cisneros as Phenice, Muratore as Hercules, and Alfred Maguenat as Philoctetes.

Mme. Melis, a beauty of the radiant brunette type, was a stately and impos-

ing figure as Déjanire. She was queenly in dignity and gave to her music (music of a by no means ingratiating character) a warm tone, not altogether even in development in all its registers, but of high range and brilliance. She also knew by forceful action, how to invest the rôle with human interest.

In Hercules, Muratore adds another to his many masterful operatic creations. He has the physical attributes necessary to depict the all-powerful Greek hero and

Première of "Prince Igor" to Take Place on Dec. 30

The American première of the Russian opera, "Prince Igor," in four acts and six scenes, book and music by Alexander P. Borodine, will take place at the Metropolitan Opera House on Thursday evening, Dec. 30, under the direction of Giorgio Polacco. The chorus has been trained by Giulio Setti and the ballet by Ottokar Bartik. The cast will include Mmes. Alda, Delaunoy, Perini and Egner and Messrs. Amato, Botta, Didur, de Seguro, Bada and Audisio.

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TILLY KOENEN

—Photo by Sykes, Chicago

Famous Contralto Who Has Endeared Herself to Our Concertgoers in Several American Tours and Who Is Appearing This Season in Recitals in the Middle and Far West. (See Page 49)

CHICAGO OPERA CO. GIVES 'DÉJANIRE' ITS AMERICAN PREMIÈRE

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has studied the character carefully as to dress and other outward accessories. That he sang in his usual artistic manner need hardly be added. His is perhaps the most grateful music which Saint-Saëns has written into this opera, with the exception of one or two choral numbers, and so his solos in the second and last acts brought ready acclaim from the audience. His air in the last act had to be repeated.

Edna Darch, as *Iole*, scored at this, her début this year, a pleasant success. Not a singing actress of fervid kind, she kept her rôle within classic bounds. Her singing revealed a voice well trained and of exquisite quality in the softer passages. Its compass is wide.

Mme. De Cisneros sang with effectiveness the rôle of *Phénice*. It afforded her but little opportunity for the exposition of her vocal gifts, but she aided materially in the ensemble of principals. Maguenat also was a factor in his small rôle of *Philoctetes*, earning a round of applause for his solo in the first act.

The ballet, headed by Piovelli, provided one of the few moments of charm in the four acts of this opera, its music being among the most pleasing of the score. To Director Campanini belongs the credit for bringing before the American public this opera by one of the greatest of contemporaneous French composers. He treated it with lavish generosity as to the artists in the cast, the scenic investiture and the gorgeous costuming. The orchestra under his direction gave a fine reading of the score.

"Monna Vanna" and "Tosca"

The third week of the season of the Chicago Opera began last Monday evening with the third and final performance of Février's "Monna Vanna," with Muratore, Beriza, Maguenat and Journet giving to the music artistic utterance. Tuesday evening saw the second production of "L'Amore dei Tre Re," by Montemezzi, in which Louise Edvina, Ferrari-Fontana, Clarence Whitehill and Graham Marr were cast, and which at every repetition calls for new admiration of its inspirational qualities and powerfully developed dramatic appeal.

On Wednesday evening Miss Farrar repeated her realistic interpretation of *Tosca* with Antonio Scotti as the *Scarpia* of Puccini's opera. The famous baritone from the Metropolitan regretted his inability to remain here for the performance of "Madama Butterfly," but assured us that he would return early in January for a representation of Mozart's "Don Giovanni."

In the cast of "Tosca," besides Miss Farrar and Mr. Scotti were heard again Messrs. Bassi, Trevisan and Nicolay. It remains only to add that with Scotti as the Roman Prefect of Police, the evening was much more complete than at the former performance of the opera. With such an "opposite" as Scotti the American prima donna was keyed up to highest artistic pitch. As the *Scarpia* of Scotti has long been one of the famous operatic impersonations of the day, further encomiums are hardly in place here, save to say that he sang well and that his impersonation dramatically was, as always, a masterpiece. Campanini conducted and added his full share to a fine performance.

Miss Farrar in "Butterfly"

Friday evening's special production of Puccini's "Madama Butterfly," with Miss Farrar and Mr. Bassi in the two principal rôles, and with Campanini at the conductor's desk constituted another interesting evening, which was graced, moreover, by the presence in the audience of ex-President William Howard Taft.

Miss Farrar's interpretation of the Japanese maid is one which appeals directly to one's feelings and imagination. Vocally, her work had warmth and her tones were excellently shaded.

Frances Ingram, as *Suzuki*, made a very fine success. She sang with a round, luscious tone and her acting reached an interpretative plane of distinct merit. She deservedly shared in the honors of the evening.

Daddi, as *Goro*, was adequate, and Nicolay was a vociferous *Imperial Commissioner*, but Federici was by no means a good *Sharpless*.

The orchestra played the music excellently. I never before heard so many

beauties in this score as Campanini drew forth from his men.

Alice Verlet a Newcomer

Saturday afternoon's initial presentation for this season of Thomas's "Mignon" brought us a visitor in charming Alice Verlet, the coloratura soprano, who sang *Filina*. Conchita Supervia was the *Mignon*, Charles Dalmorès, *Wilhelm Meister*; Marcel Journet, *Lothario*;



—Photos by Matzene, Chicago

Above, Lucien Muratore, as "Hercules" in the American Première in Chicago of "Déjanire." To the right, Eleonora de Cisneros, as "Phénice."

lic, Campanini, who was to have conducted the first of the "popular" Saturday evening performances, relinquished his place to Attilio Parelli, who, however, acquitted himself most creditably. "Siegfried" was sung yesterday (Sunday) afternoon and evening at the Auditorium, under the direction of Egon Pol-



Irene Pawlovsk, *Frederick*; Octave Dua, *Laertes*, and Nicolay, *Jarno*. These singers gave a most creditable performance of this melodious music.

Miss Verlet has a brilliant voice, of silver-like quality, fine and clear, and she made a very favorable impression with her dramatic portrayal of her rôle. She sang the *Polonaise* with the usual pyrotechnical virtuosity and received a veritable storm of applause at its conclusion, there being fifteen curtain calls for her.

The title rôle afforded some exceptional opportunities for the display of Miss Supervia's talents, and while her voice has hardly the depth and volume necessary, she has an ingenuous manner and a winning way.

The *Wilhelm Meister* of Dalmorès is that of a conscientious routine artist of the first rank, and was both sung and acted with musical finish and with elegance. Dua was quite at home in both the musical and histrionic aspects of the rôle of the strolling actor. Pawlovsk acted with spirit, sang the *Gavotte* with grace and made a charming picture. Journet was a sonorous and stately *Lothario*. The ballet executed its figures with grace. Marcel Charlier conducted.

Début of American Soprano

The Saturday evening repetition of "La Gioconda" served to introduce another American soprano to the Chicago public in the person of Katerina Lynbrook, a young singer from Brooklyn, as the name would subtly indicate. She sang the title rôle with a voice which showed decided promise. It is a well schooled organ of dramatic quality and of wide compass. That she did not sing true to the pitch and was not altogether at home in the requirements of acting this at best stilted rôle was due solely to inexperience.

Frances Ingram and Eleonora De Cisneros, who had been heard at the previous representations of the opera, repeated their former successes, both giving to the performance artistic worth. Miss Ingram is rapidly coming to the front as a valuable member of the company, both on account of her very excellent vocal gifts and her rapid adaptability to grand opera histrionism. Mme. De Cisneros never fails to make an impressive stage picture and also sings all her rôles with keen musical intelligence and enthusiasm.

Much to the disappointment of the pub-

lic before a most enthusiastic audience, which again occupied every available seat in the theater.

For its performance, a superb company of artists was pressed into service. Mme. Schumann-Heink lent her authoritative, impressive personality and artistic eminence to the rôle of *Erda*, and sang the music with tonal breadth and dignity of expression. Albert Reiss, the tenor, especially called from the Metropolitan Opera House of New York, gave a wonderful interpretation of the rôle of *Mime*, a performance which for dramatic detail, for musical delineation and for general completeness stands as a model for all time.

Florence Easton's Chicago Début

Florence Easton, as *Brünnhilde*, disclosed, at this, her Chicago début, a most ingratiating personality, a voice of lovely quality, of sweetness, clearness and great carrying power, thorough understanding of the rôle and graceful acting. She showed that she was well versed in the traditions of the Wagner school, her enunciation being particularly distinct.

Francis MacLennan, her husband, as *Siegfried*, gave a very satisfactory characterization of the youthful hero. Easy and spirited in his actions, full-throated in his song, he imparted to his rôle the dash and fervor of fearless youth, and in the love music in the last act, he sang with suave tenderness and sentiment.

Clarence Whitehill's *Wanderer* was a sonorous and well conceived impersonation. The long sweeping musical phrases of his part were delivered with fine vocal control and rich tone.

MAURICE ROSENFELD.

Concerts and Opera in Boston

Owing to the blizzard's interference with the mails some of the Boston correspondence of MUSICAL AMERICA did not reach this office in time for publication. The accounts of the Boston Opera performances and of various concerts will be included in the issue of Dec. 25.

Excitement prevailed among the members of the Aborn Opera Classes Monday evening, Dec. 13, when Anlo Creaner upset an alcohol lamp in a fourth floor rear room at 240 West Seventy-second Street, New York, where the Aborn classes in operatic training are conducted. The blaze set fire to her dress and a curtain. The blaze was put out in a few minutes.

WORK OF FRENCH ENVOY PERFORMED AT THE EXPOSITION

Introduction of Count Eugene d'Harcourt's "Neo-Classique" Symphony a Feature of Closing Days at San Francisco Fair—Wallace A. Sabin Given Recognition for Work as Director of Exposition Chorus—Concerts at Golden Gate

Bureau of Musical America,
1101 Pine Street,
San Francisco, Dec. 6, 1915.

COUNT EUGENE d'HARCOURT'S "Symphonie Neo-Classique" was played by the Exposition Orchestra last Wednesday, the composer directing, and with Wallace A. Sabin at the organ. With Max Bendix conducting, the orchestra played the Saint-Saëns "Marche Héroïque" and a Lalo composition. Two operatic numbers were sung by Mme. Gustin-Ferrier. The symphony by Count d'Harcourt, France's commissioner to the United States in the work of investigating American musical culture from San Francisco to New York, is an interesting work.

As Count d'Harcourt is making a rigid inquiry into the music of this country and will be found a candid, if not severe, critic, there may be interest in his scheme of the work as given in his own program account of his symphony: "The title of this symphony denotes the state of mind which prevailed at its composition: to take as an example the old masters and to use the methods which the modern masters have placed at our disposal. In presenting to the public a sincere work which I believe to be sanely constructed, I have tried to react against the musical neurasthenia which threatens to take root among us, to the great detriment of the primordial qualities of our race."

Musical interest at the Exposition during the closing week centered about Thaviu's operatic concerts and the Lemare organ recitals in Festival Hall and open-air concerts by the Thaviu and Philippine bands, with, of course, the usual concerts by the Exposition Orchestra in Old Faithful Inn.

Wallace A. Sabin has received a medal for his services as director of the Exposition chorus.

Mme. Gadske's two afternoon concerts in the Cort Theater, on Thursday and Sunday, were well attended. The singer presented exquisite programs and she was received with great enthusiasm. She sang earlier in the week for the Berkeley Musical Association and the Oakland teachers.

Tina Lerner's recitals were successful, though in the closing days of the Exposition it was difficult to direct public attention to the music auditorium.

Vladimir Shavitch, piano; Antonio de Grassi, violin, and Stanislas Bem, cello, played the Brahms Trio, Op. 101, and a Beethoven composition at last Thursday's meeting of the San Francisco Musical Society. Others on the program were Mrs. Cecil Mark and Mrs. Richard Rees, vocalists; Mrs. Cecil Hollis Stone, Mrs. E. E. Young and Beatrice Becker, pianists.

Augette Forêt gave a recital of French and old English songs in Sacramento, Nov. 30.

THOMAS NUNAN.

Bodanzky Conducts His First Performance in Philadelphia

PHILADELPHIA, Dec. 1.—For its third performance of the season, the Metropolitan Opera Company of New York presented "Lohengrin" in a way that won the cordial approval of an audience that filled the house. Wagner's opera has had few more meritorious interpretations here and this was particularly true of the orchestral part, as developed under the sympathetic leadership of Arthur Bodanzky, who made his first appearance in Philadelphia with marked success. Especially noticeable was this conductor's regard for the singers, although the orchestra at times was almost too much repressed. The sum total of results was beautiful, however. In the cast were Jacques Urlus, Marie Rapold, Carl Braun, Herman Weil and Margarete Matzenauer.

A. L. T.

"MARTHA" HAS SUMPTUOUS METROPOLITAN REVIVAL

Flotow's Music Heard There for First Time in Seven Years—Caruso, in His Element, Sings Magnificently and Arouses Riotous Enthusiasm—Hempel and de Luca in Delightful Performances—Bavagnoli an Admirable Conductor—"Magic Flute" Score Finds Ideal Interpreter in Bodanzky—A New and Successful "Madama Butterfly" in Person of Louisa Villani.



Quartet of Principals in the Metropolitan Opera Revival of "Martha." From Left to Right, Margarete Ober, Giuseppe de Luca, Enrico Caruso and Frieda Hempel

"MARTHA" was resuscitated at the Metropolitan Opera House last Saturday afternoon. The dust of seven years has settled on Flotow's ancient opera since Sembrich disported herself on this stage as a sprightly *Lady Harriet*, Bonci incarnated her mooning swain, *Lionel*, while Louise Homer and Pol Plançon completed the quartet, and not a few devoutly hoped that it might continue thus to accumulate through many more years. However, "Martha" appeared on the current season's prospectus as one of the possible revivals with which patrons of the house were to be edified, and while such promises are always swallowed with plenty of salt (think of the often scheduled "Falstaff," "William Tell," "Figaro," etc., etc.), it came to light shortly after the season began that the awakening of Flotow was imminent. No doubt those whose souls are so unregenerate as to remain stolid—not to say bored—in the presence of what moved their estimable grandfolds will inwardly wrestle with the problems implied in the selection of "Martha" in preference to several other works that come easily to mind.

And yet what would you have? What if musically "Martha" is the veriest mush and milk, the quintessence of operatic infant food? What though it re-

ceive a consideration that is denied the supreme works of Mozart or Verdi? What if a dozen other queries rise in the musician's mind? "Martha" provides another rôle for Caruso, one that keeps him almost constantly on the stage and supplies him with a number of pealing solos. It still trails romantic traditions from the past and is indelibly stamped with the sentimental blessings of two generations of grandmothers.

It is by no means certain that the new Metropolitan production may not be one of the season's foremost attractions with the musically non-exigent faction of opera-goers. The opera is staged as well as one of its kind can be staged, and capably sung. An audience of typical Caruso size quite went into raptures over it on Saturday and at some points made so noisy a show of its enthusiasm as effectually to hold up the performance for some minutes. Some fastidious folk averred that the revival of a sparkling gem like "L'Elisir d'Amore" with Caruso in it would have been more to their pleasure! But a truce to fastidious folk! Since "Martha" can still give such substantial satisfaction as Saturday indicated, let the thing be! Those not able to stomach it have always "Fidelio" "Tre Re" "Boris" and "Tristan" to fall back upon.

The last representations of the opera are too remote to stimulate the critical fancy to comparisons. Saturday's performance moved briskly and with spirit and the scene of Richmond Fair was a

very attractive stage picture indeed. Mr. Bavagnoli gave a lively orchestral rendering—the best and most finished thing he has yet done—and the chorus comported itself in fresh and lusty fashion. The ensemble, in fact, was excellent, full of animation and very smooth. Not that everything ran like clockwork—Mme. Ober, the *Nancy*, was somewhat hoarse and had to manage as best she could on short vocal allowance, though she acted with characteristic vigor, and Pompilio Malatesta's *Sir Tristan* had neither color nor unction.

Caruso's Triumph

But in the work of Messrs. Caruso and de Luca and Miss Hempel one lost all memory of weaknesses elsewhere. Caruso, indeed, woke up his admirers as he has not done since the season started. *Lionel* is not precisely a new rôle to him. He sang it here about ten years ago. But his voice was then lighter in weight and brighter in timbre than it is now and one questioned whether the part would sit comfortably on him to-day. It does. He sang the music gloriously and occasionally with a lavishness of tone that he has not permitted himself in a very long time. The "Ah! So Fair," delivered with great opulence and all the sentimentality it demands, invited pandemonium and wild efforts were made to obtain a repetition of the air. Caruso finally appeased his idolators with a quantity of funny skips and comic genuflections and the opera was allowed to proceed. And the

tenor distinguished himself not only in this, but in every other scene.

As *Plunkett* Mr. de Luca merely confirmed the impressions he has created thus far. In ten years the Metropolitan has not housed a more consummately finished artist or a finer Italian baritone voice. But we long to hear him in a part of true musical significance.

Frieda Hempel's *Lady Harriet* may not rank with her *Euryanthe*, her *Eva* or her *Marschallin*, but that is only because the part itself is infinitely less significant. Yet in charm, in effervescence and delicate gayety, her portrayal stands beside some of the finest *Marthas* heard here. Vocally her work was brilliant, both in the numbers spiced with *fioriture* and in passages of smooth *legato*. The "Last Rose of Summer" took the audience by storm, and with good reason. She was obliged to repeat it *da capo* and on the second hearing gave it in flawless English, which pleased the hearers better than the Italian version. Her share in the spinning and "Good Night" quartets likewise called for supremely laudatory comment.

Bodanzky Conducts "Magic Flute"

"The Magic Flute," on Wednesday evening of last week, awakened fresh interest in Artur Bodanzky, who, on this occasion, directed his first New York performance of the Mozart opera. It may be said with certainty that Mr. Bodanzky

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"MARTHA" HAS SUMPTUOUS METROPOLITAN REVIVAL

[Continued from page 3]

gained a host of new admirers. He is ideally equipped on every side to do justice to the limpid score. The delicate contrapuntal fabric shimmered brightly; nor was there a hint of fragility or looseness about the completed product. Indeed, this transparent music seems made for Mr. Bodanzky's baton. His self-effacement was perhaps never more completely in evidence. Yet, frail as is the score's whole tissue, one never yearned for a more voluminous investiture. Bodanzky's reading was informed with the classic spirit of economy. All was said with the least possible ado. That Mr. Bodanzky always allows the singers to be heard is well known; furthermore, few conductors heard here understand more thoroughly the art of sustaining the vocal line and disguising temporary transgressions.

The entire performance was spirited. Mr. Goritz's *Papageno* is, in its way, as delightful as his *Beckmesser*. A new *Papageno*, Edith Mason, also proved admirable. Mr. Sembach, as *Tamino*, evoked deserved applause by his bearing and singing. Miss Hempel was, as ever, lovely to look upon as *Queen of the Night*. Her singing, too, was as fine as usual. Because of the continued illness of Erma Zarska, Melanie Kurt undertook the rôle of *Pamina*, which, although it is not exactly fitted to her, she sang extremely well.

"Aida" had its second performance of the season on Thursday evening, engaging the same cast as at the previous production. Mr. Martinelli was an admirable *Rhadames*, singing with power and fervor, and Mr. Amato was a noble-voiced *Amonasro*. Mmes. Rappold's and Matzenauer's impersonations again had their good qualities, *Amneris* being endowed with unusual richness of tone. Henri Scott was thoroughly efficient as *Ramfis*, and the entire performance went smoothly under Mr. Bavagnoli's lead.

"Boris" had its third hearing on Friday evening, the performance being by far the best since the beginning of the season. The cast was as before. Repeated hearings of the work only emphasize the skill with which each of the smaller figures of the drama is executed. One feels like singling out for special praise the *Pimen* of Mr. Rothier, the *Schouisky* of Mr. Bada (who proves himself a true artist in this carefully studied impersonation) and the *Simpleton* of Max Bloch, who appreciates the true nature and tragic symbolism of this impressive little rôle as his predecessor never did.

Mme. Villani in "Butterfly"

A special performance of "Madama Butterfly," for the benefit of the Italian Hospital, was given on Saturday evening. Special interest was attached to the event, because it marked the first appearance in New York, as *Cio-Cio-San* of

Louisa Villani. She displayed thorough mastery of the rôle; her histrionic powers were splendidly impressive and her voice, which is large and invariably true, is well adapted to this Puccini music. Miss Villani's acting in the second act was profoundly moving and her version of Act Three, while not essentially different from other famous portrayals, was highly gripping. She was fervently applauded and responded to numerous curtain calls.

Giovanni Martinelli sang *Pinkerton's* music in lovely fashion. His fresh, strong voice seemed finer than ever in the duet which closes the first act. *Sharpless* gives its interpreter comparatively little to do; what it does offer, Antonio Scotti performed in his own distinguished fashion. Many words of hearty praise are due Flora Perini for her *Suzuki*. She sang and acted the part splendidly. It was her first appearance in it here. Giorgio Polacco imparted enchanting warmth and lustre to the score.

The indisposition of Mme. Ober which was noticeable in the "Martha" revival forced her to relinquish *Azucena* in Monday evening's "Trovatore" repetition to Mme. Matzenauer. The latter provided a vividly conceived and dramatic impersonation and sang the music to excellent advantage. The rest of the cast was the same as before and the audience, which was small, on account of the blizzard, displayed much enthusiasm.

Mr. Hofmann "Tells the Truth" About the Mysterious Dvorsky

A REPORTER employed by the New York Herald discovered, the other day, that Josef Hofmann, the pianist, receives \$2,500 an hour while he is performing on the concert stage.

This and other facts regarding the pianist were revealed during an interview obtained by the Herald man in Alexander Lambert's home, where Hofmann lives during his visits to New York. The mystery affecting Hofmann and Dvorsky is discussed in this fashion:

"In spite of his frankness, a certain mystery has surrounded the great pianist lately. It is said that at a certain age every pianist loses interest in his playing and decides to become a composer, following the example set by Liszt, Chopin and Rubinstein. No one was familiar with any compositions by Hofmann, so that when he presented recently two little piano pieces by a composer named Dvorsky, of whom no one

here ever seemed to have heard, some persons began to talk.

"When an advertisement appeared

was quoted as saying, 'I heard Josef Hofmann play two little pieces by Dvorsky and I liked them immensely,' even more was said. Soon reports were scattered along Broadway that Dvorsky and Hofmann were one and the same person, and that Hofmann was at last following in the footsteps of Paderewski, Godowsky and Busoni and was about to become a hyphenated musician—a composer-pianist.

"Mr. Hofmann confided to the Herald one morning last week the real truth.

"To tell you the truth, I don't know who Dvorsky is myself," Mr. Hofmann said when questioned regarding his alleged double. "Some manuscripts were sent to me from Paris by a man who signed himself Dvorsky. I have his address and his name, nothing more. I never had heard of him and I know of no other compositions by him. A publisher requested me to get permission to publish the piano pieces after hearing me play them. I had to write to Dvorsky in Paris to secure it."

"You like Dvorsky's music?" he was questioned.

"As modern music goes, yes. They are tinkling, entertaining little works, with color and an atmosphere. You hear them, like Brahms, you like to have

From a Sketch in the New York "Herald"



JOSEF HOFMANN.

reading 'Josef Hofmann plays piano pieces by Dvorsky; on sale at all music stores,' and later when Mme. Fannie Bloomfield Zeisler of Chicago, pianist,

them with you always. Friendship grows with constant association. Wagner, Beethoven and Schumann also are in this class."

Diaghileff Ballet to Sail for America on Dec. 24

A cable dispatch from Paris to the New York Sun on Dec. 12 quoted Henry Russell as stating that the performance of the Diaghileff Ballet at the Paris Opéra, scheduled for Dec. 18, had been postponed to some time between Dec. 20 and 24, owing to the difficulties of trans-

porting the scenery and members of the ballet from Petrograd. However, the ballet is to reach America in good time to begin its season here as announced, according to a statement made by the Metropolitan Ballet Company on Tuesday, as follows:

"John Brown, business comptroller of the Metropolitan Opera Company, announces that Serge Diaghileff in his con-

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, Dec. 15, Massenet's "Manon." Mmes. Alda, Duchène, Sparkes, Braslau; Messrs. Caruso, Scotti, Rothier, De Seguro, Reiss. Conductor, Mr. Polacco.

Thursday Evening, Dec. 16, Wagner's "Die Walküre." Mmes. Matzenauer, Kurt, Ober, Sparkes, Warrum, Curtiss, Fornia, Mulford, Heinrich, Mattfeld, Robeson; Messrs. Sembach, Braun, Scott. Conductor, Mr. Bodanzky.

Friday Evening, Dec. 17, Flotow's "Marta." Mmes. Hempel, Ober; Messrs. Caruso, De Luca, Malatesta. Conductor, Mr. Bavagnoli.

Saturday Afternoon, Dec. 18, Wagner's "Götterdämmerung." Mmes. Kurt, Matzenauer, Heinrich, Sparkes, Fornia, Robeson; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodanzky.

Monday Evening, Dec. 20, Wagner's "Lohengrin." Mmes. Destinn (first New York appearance of the season), Ober; Messrs. Sembach, Well, Braun, Schlegel. Conductor, Mr. Bodanzky.

Wednesday Evening, Dec. 22, Verdi's "La Traviata." Mmes. Hempel, Egner, Mattfeld; Messrs. Botta, De Luca. Conductor, Mr. Bavagnoli.

Thursday Evening, Dec. 23, Saint-Saëns's "Samson et Dalila." Mmes. Matzenauer; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Polacco.

Friday Evening, Dec. 24, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Mason (first time here as "Gretel"), Sparkes, Warrum, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hageman. Followed by Ballet Divertissements.

Friday Evening, Dec. 24, Wagner's "Tristan und Isolde." Mmes. Kurt, Ober; Messrs. Urlus, Well, Braun. Conductor, Mr. Bodanzky.

Saturday Afternoon, Dec. 25, Verdi's "Aida." Mmes. Destinn, Matzenauer; Messrs. Martinelli, Scotti, Scott. Conductor, Mr. Polacco.

tract specifies for the appearance on Jan. 17 at the Century Theater of the entire troupe of fifty-one and more ballet principals with Warlav Nijinsky. The Metropolitan Opera Company has heard nothing to the contrary, and Mr. Brown states that he is in no way responsible for statements other than those which emanate from his office concerning the Diaghileff troupe.

Mr. Brown further stated that the ballet would appear at a Red Cross Benefit under the auspices of King George and President Poincaré at the Paris Opéra on Dec. 22 or 23. The troupe will set sail on Dec. 24 on the Lafayette. On Jan. 7, Nijinsky and Karsavina are scheduled to appear at the coming out party of Maud Kahn, daughter of Otto H. Kahn.

Julia Claussen's \$50,000 Legacy Doubles in the Telling

CHICAGO, Dec. 14.—It was announced, with due solemnity, from the offices of the Chicago Grand Opera Company recently that Mme. Julia Claussen had received a bequest from Sweden of \$50,000. Mme. Claussen was later quoted as saying that \$50,000 was nothing to get excited about, whereupon within five hours the legacy had increased under press agent care to \$100,000. The original figures, therefore, are here quoted before the legacy assumes war-loan proportions.

Destinn Sings Brilliantly in Baltimore

BALTIMORE, Dec. 9.—Mme. Emmy Destinn, the celebrated Bohemian soprano, with the assistance of Philip Bannan, the Italian tenor, was heard in a recital at Ford's Theater this afternoon. The audience soon realized the many brilliant qualities of Mme. Destinn's splendid voice and enthusiasm ran high. A program of operatic arias and well selected songs gave ample opportunity for this singer and her co-worker to display their art, and the efforts of each were worthily recognized.

F. C. B.

VOLUNTEERS WANTED

To Sing in the Community Chorus at the "Tree of Light," Madison Square Park, New York, on Dec. 24, at 5.30 P.M. Meet for Rehearsal at Dr. Parkhurst's Church, Madison Ave. and 24th Street, 4.30 P.M. on Same Day

OPPORTUNITY

for an honest, energetic young man to become business manager of successful well established western school of music. Must be well versed in business matters and have a capital of from \$4,000 to \$6,000 to invest. President too busy in his musical profession to give proper attention to school management. Address "Western," Box 100, Musical America, 505 Fifth Avenue, New York.

WAR CONVERTS AMATO INTO "CAPTAIN OF INDUSTRY"

Celebrated Operatic Baritone Becomes Purchasing Agent for His Relatives in Italy, Buying Raw Materials for Soap Manufacture Formerly Procured on Continent—Has Transmitted \$200,000 of Goods Since February—Exports Enamel Ware

LET us introduce Pasquale Amato, business man. The noted baritone has been leading a double life, as it were, all unknown to his thousands of admirers. In the evenings and part of the daytime he is a Metropolitan opera star, devoted to the esthetic. At his desk in his combination of office and studio, he is an entirely different man—absorbed in the material. Mr. Amato's business dealings are not merely those appertaining to his artistic affairs—such as any artist must conduct. He is the purchasing agent in America for relatives engaged in business in Italy.

"Since last February I have bought and sent to Italy materials amounting to \$200,000," explained the baritone the other afternoon to a visitor who found him at his desk. "My father and brother operate a soap factory in Italy, and I've been buying for them caustic soda and greases, which they use in the manufacture of soap. They used to buy these on the continent, but the war now makes this impossible. Also my brother-in-law (Mrs. Amato's brother) is importing enamel ware and you see I have here a catalogue from which I'm making selections. Now, I supply the money to pay these bills as they come, and the fee for exchange naturally goes to me. Besides, I'm able to help my family in transacting business where they couldn't do it at all without my aid.

Interested in Motor Wheel

"Last summer down at Amagansett, Long Island, I saw one of those motor wheels which are attached to a regular bicycle and make it a motor cycle. Now I am trying to introduce these in Italy through my brother-in-law. There is much cycling there, and I believe this new appliance would be useful in the cycle corps of the Italian army.

"I feel that activity in business such as mine is a great thing for an artist who comes to America. In the first place, it gives him a better knowledge of the country. I come into contact with exporters, brokers, insurance people, and so forth. And when I am on tour I like to see what is being done in each town—for instance, while in Detroit recently, I went through the Ford factory and other manufacturing plants. Thus I see how much hard work the earning of money necessitates. And when a man pays six dollars to hear one of our opera performances I realize how he has worked to get that money and thus I feel more than ever impelled to give him of my very best.

"Besides, the artist who limits his existence to the opera house and hotel does not really see life. If he is active in some business way it is bound to develop him. I enjoy society, and yet the social life is practically the same wherever you go—it is when you are in touch with the business operations of a country that you really know it. And for the artist to do his best work here he should know the country by personal experience.

Will Give New Career

"Also, I believe my business training will be of value to me when it's time for me to retire—and every artist reaches the point when he must stop. The trouble with a singer's career is that after he does reach this point, he must live in the past. No matter how famous he has been, the general public will soon begin to forget him. His name may linger on the lips of those in the musical circles, but aside from that he must live on memory. Now, when I come to the time for retirement from singing, my business knowledge will give me a new interest in life.

"Besides, I think it is worth while for the artist to gain a knowledge of business merely for the present good it will



—Photographed for MUSICAL AMERICA by G. G. Bain

Pasquale Amato Typing a Cablegram in the Studio-Office at the New York Apartment of This Noted Metropolitan Baritone

do him in his professional relations. It is so often said that artists are poor business men, but isn't this, perhaps, because they see only one kind of life and thus miss the practical knowledge of affairs that would make them more careful in their own business affairs?

"What I like especially about my business ventures," continued Mr. Amato, "is that they keep me active. I couldn't endure being the kind of singer that lies in bed until noon every day. I'm up each morning at eight o'clock, and am probably downtown on some business errand by half past nine. For instance, I did that to-day after singing at the opera last night. I reached home about half past eleven, and went to bed after I'd had a little bit to eat and had chatted awhile with Mrs. Amato.

A Human Machine

"What I want to be is a machine which is constantly in shape to run at high speed. And that is just how I feel. This business routine is just the thing needed. It keeps me active for a couple of hours a day, and yet it is so different from my ordinary work that it is a relaxation."

It occurred to the writer that it is just this sane living of a life in which music, the home and business are so rationally blended that makes Mr. Amato an artist who in the parlance of the street, is a "regular fellow"—an artist in truth, who makes friends most readily among all the sorts of people with whom he's thrown into contact during his seasons in America.

Characteristic of Mr. Amato's wholesome energy is the way in which he handles his business correspondence. Not for him the indolence of lolling in an office chair while dictating his business messages to a trusty stenographer. "You see here a pile of letters, from people asking for my autograph and such things" remarked the baritone. "Well, I have a secretary and he comes in every so often and answers such correspondence. But my business letters I type myself on my own little machine.

Kills Time on Tour

"I also take my typewriter on tour with me," added Mr. Amato, as he fished out of a closet the case which encloses this miniature machine. "You see, it is

not much trouble to carry this with my suit case. And what a comfort it is on the road! When I get to a hotel I can dictate my letters to a stenographer. But those to Italy are written in Italian and these I must type myself. On the train it is very convenient to do this, whereas I could never write there in long hand. But the typing helps me to kill time on the journey, replacing smoking, etc. And as a typist my technique is pretty good—I can get up lots of speed," said the baritone, with his genial smile, which has more than a touch of the boyish in it.

Apropos of boys, another keen interest of Mr. Amato when away from the opera house is in his two sons, Spartaco and Mario, who are now real American schoolboys in their second year at Horace Mann School. These two, with Mr. Amato's pretty and attractive wife, make a home environment for the baritone into which it is very refreshing to enter.

"My younger boy, Mario, although he has been in this country only a short time, is already a regular little American rascal," declared the indulgent parent. "They don't have any too easy time with him at school, so they tell me. Mario is very bright, but he doesn't like to settle down to work. Is he musical? Oh, yes, he has a nice voice and he's studying the piano, too. I tell him that if he wants to be a big artist he must get a good musical foundation.

Spartan Training for Sons

"In fact, I keep impressing it upon both my boys that when they get older they must hustle for themselves. I tell them that I'm giving them a good education and the comfort of a fine home, but that when they get to a certain age they must earn their own living. If they're not willing to do this they'll have to get out—I won't support them. That's the way I was brought up; and I worked for some time in my father's business to pay for my studies.

"Mario is much interested in the war," continued Mr. Amato, "and every morning he reads in the paper just how the battles have come out. Then later in the day you'll find him on the floor of his room fighting over the battle with his toy soldiers. He has either the French victorious, or the Germans, just as the

Metropolitan Singer His Own Typist, Even on Tour—This Artist a Kindly but Exacting Parent—His Sons Already Typical American Schoolboys—Mario a Prospective Artist, and Spartaco a Keen Critic of His Father's Work—Preparing for "Prince Igor"

fight has been described in the paper that morning.

"The other day we had the maid ask Mario what he wanted for Christmas. 'Well,' said he, 'I don't think I want any more soldiers, I believe I'd like a set of Fenimore Cooper's books.' How is that for my twelve-year-old American boy!" commented Mr. Amato.

"The older boy, Spartaco, is much more serious," continued the father. "He works hard for anything that he gets, but he has a good mind and is a real thinker. Spartaco has absolutely no ear for music, and yet he has remarkably good judgment as to what's what. Last night he said, 'Papa, I would like to go down and hear you sing to-night—I want to see how you are feeling.' Afterward he said, 'Oh, you sang fine to-night, Papa; your voice sounded so full and resonant, and the tones flowed so smoothly.' As I said, he has no musical sense, but he knows when a thing is done well. Sometimes I ask him, 'How did I do to-night?' and he will say, 'Well, you didn't sing such-and-such a phrase as well as I've heard you do it at other times.'"

"Prince Igor" Promises Well

Mr. Amato's present vocal activities are bent toward the perfection of his part in "Prince Igor," which with the *High Priest* in "Samson" sung by him so nobly in the present revival, constitutes his additional rôles at the Metropolitan this season. "None of us has a big part in 'Prince Igor,'" he relates, "but I have an idea that it may be even more popular than 'Boris Godounoff.' It hasn't the grewsomeness and gloom of the other Russian opera, and is made bright by the ballet, etc."

Intermingled with Mr. Amato's operatic appearances will be a half-dozen or so of concerts, on dates on which it has been arranged that he shall be out of the casts at the Metropolitan. Later he has his usual tour in spring festivals. "On my fall tour I sang to big houses, with one exception," he stated, "and I believe that the musical business will continue to improve. Last year they were worried at the opera, because people were concentrating all their money and attention on relieving the suffering in Europe. But now they are beginning to pay more attention to things around them, and loosening up on their purses. That's bound to be good for the musical business."

KENNETH S. CLARK.

MME. KOUSNEZOFF ARRIVES

Russian Prima Donna Here for First Season in America

Maria Kousnezoff, the Russian prima donna, arrived on the steamship Montevideo Tuesday afternoon for her first appearance in America. She will create at the Chicago Opera the rôle of *Cleopatra* in the opera of that name, and will also sing *Thaïs*, *Le Jongleur de Notre Dame* and *Manon*.

Mme. Kousnezoff was born at Odessa and is a daughter of the great painter, Nicholas Kousnezoff, member of the Imperial Academy of Fine Arts at Petrograd, who, an ardent lover of music, lived much among musicians and was a particular friend of Tchaikowsky. She is described as an actress of wonderful versatility, and a *première danseuse*, besides being the possessor of a voice of exceptional charm.

Karl Jörn Returns from Buenos Aires

Karl Jörn, the tenor, formerly a member of the Metropolitan Opera Company, arrived in New York Monday, Dec. 13, from a concert tour in South America and Central America. With him was his accompanist, Erwin J. Stenson. Mr. Jörn plans to make a concert tour of the United States, beginning with a recital in Carnegie Hall, on a date to be selected.

HEART *to* HEART

YVETTE GUILBERT

and the AMERICAN PUBLIC

NEW YORK TRIBUNE

A great artist appeared at the Lyceum Theater yesterday afternoon—Madame Yvette Guilbert. Madame Guilbert has been absent from America for a number of seasons—a number of seasons too long. Without a voice, without great beauty, without any longer the freshness of youth, she accomplishes all that voice and beauty and youth dream of in their most inspired moments—and then beyond. Madame Guilbert is the incarnation of the France of the present, the re-incarnation of the France of the past. She runs the full gamut of Gallic emotions, from the malicious insouciance of the midinette to the tragic beauty of the faith of the Middle Ages. She is an exquisite sprite of comedy, and, when necessary, she becomes pregnant with tragic spirit. Another land than France, perhaps, might have produced her, but undoubtedly no other land ever did.

When to the tumultuous and long continued applause which greeted her after her second group of songs, Madame Guilbert at length responded, her words summed up better than any eulogy the spirit which possessed her. "I thank you, not for myself, but for my country."

It was indeed France that she had so wonderfully expressed. She and the spirit of her songs had been one. It was a memorable recital and one not soon to be forgotten.

NEW YORK SUN

One war refugee was received yesterday by New York, which will always be keen to welcome her. This was Yvette Guilbert, who gave a recital of her songs at the Lyceum Theatre. Recital is but a faint description of the entertainment which Madame Guilbert provides. She is more eloquent in one of her songs than many an actress in a five-act play, and she is able to express more by her voice than some of the most famous prima donnas in an opera. Yet it cannot be said that Madame Yvette sings, or possibly that she acts. But she combines wonderfully a substitute for both which is capable of creating a profound art impression. It might be said at once that she was never more irresistibly charming than she proved yesterday afternoon. The large audience received her with the greatest enthusiasm.

Every song was touched by the charm of the unique Madame Guilbert, unique in her grace and her skill as a dramatic singer, as a comedienne, and as the painter by tone and gesture of moods which are miniature dramas—comic or tragic—as the great interpreter makes them.

NEW YORK TIMES

The interesting thing about Madame Guilbert's performance is the unceasing play of imagination and dramatic suggestion in the delivery of her songs. Some sparkle with humor and gaiety; some are effervescent with drolery; some are quaint, and there is the note of tenderness and even pathos. She went through a wide gamut of expression with seldom the need of repeating herself. She finds



a gesture, a movement, a turn of the head, an inflection, a tone of the voice, a facial expression for everything. Sometimes she dances a little. So she makes a ballad-like song, with stanza after stanza, or a short monotonous musical refrain, all different, all interesting.

NEW YORK EVE. JOURNAL—PADEREWSKI AND GUILBERT IN CONCERTS

When two major artists—and the term so often abused is here made use of without reservation—appear on the same day and at the same time, the reviewer is presented with a major quandary and a half-and-half solution. This is what took place yesterday afternoon. Ignace Paderewski played the piano at Carnegie Hall, and at the same time Yvette Guilbert, a great actress, and perhaps the greatest of her day, began a series of song recitals at the Lyceum Theatre.

The reviewer was therefore able to listen to less than half of each program, but this much was a view of what two intensely interpretative artists are able to accomplish with different material.

Madame Guilbert has done for the old French songs of the folk what Fritz Kreisler has done for the old instrumental music of another day. And she has done it in an altogether healthy way, with reverence, but without the maudering sentimentalism that characterizes so much of similar effort nowadays.

NEW YORK AMERICAN

The heart of Gotham met the heart of Gaul yesterday afternoon, when Yvette Guilbert, the incomparable diseuse, gave the first of a new series of recitals at the Lyceum Theatre.

It seemed to many in the audience as if the singer has been sent here as a message from her fair and beautiful land. She brought back with her the wit and charm of France. But with them she brought something more—an echo of the anguish and the pain which France is bearing with such sweet serenity.

The great artist never posed as a stage beauty. But she looked positively dangerous in the exquisite costumes which she wore at the recital. They were representative of the various periods in French history.

A rare actress who might have eclipsed Rejane has been half lost to us in Mme. Guilbert. Her acting, always delicate and eloquent, was as remarkable as her vocal interpretations. She acted with her eyes, her tones, her lips. Her feet had meaning and her hands—those marvelous hands—spoke volumes.

NEW YORK EVENING MAIL

She is a constant delight, this Mme. Guilbert. A charming artiste in everything she sings or attempts to sing, a talented actress in everything she elects to express dramatically. Her voice is not much of a voice. Yet with that shadow of a voice, now impressive as a chant, again pathetic as a wail, now full and deep in protest, again shrill in childish treble, she sounds all the emotions that seek expression in her programs. And the sum total of her achievements is most satisfying.

NEW YORK EVENING POST—YVETTE GUILBERT IS A WONDER

Yvette Guilbert, the famous French diseuse, gave a recital yesterday afternoon at the Lyceum Theatre before a very enthusiastic audience, justly enthusiastic for the art of this inimitable French woman, an art so great that all evidence of "school" is eliminated. Yvette Guilbert's natural gifts amount to genius, and she has the typically Gallic esprit, superimposed on that solid foundation of knowledge of all the technical resources of her work which makes the real French artist the greatest of them all.

N. Y. EVENING SUN—YVETTE GUILBERT IS GREAT AS EVER

Great artist as ever, and garbed in modes Oriental, mediaeval or fin-de-siècle of any century Paris has known, Yvette Guilbert marked her return to America at Daniel Frohman's Lyceum Theatre yesterday by singing or chanting in costume perhaps the bravest songs of her career, and she has also dared a few. Leading this premiere, as also its repetition next Sunday night were two serious ancient ballads, humble peasant folk songs, of the birth and death of the Saviour. A second and different programme on Friday afternoon will portray "Women in Song," from the Middle Ages to now, twelve heroines in all.

Exclusive Direction of
Catharine A. Bamman
Avery Strakosch, Associate
35 West 39th Street
New York City



Dear MUSICAL AMERICA:

With his back to the wall of the foyer, after the second act of "Marta," last Saturday afternoon, Pasquale Amato, the ever-glorious baritone, who, by the bye, looks younger and handsomer than when he first came here, said to a little gathering of the *cognoscenti* about him:

"A most beautiful performance, is it not? To me it looks as if the old-time operas, with their beautiful melodies and opportunities for the singers, would come into fashion again."

Certainly, judging from the continuous applause and the ovation to Caruso, after his singing of "M'Appari," and later to Frieda Hempel, when she sang "The Last Rose of Summer," there was every reason to believe Amato's opinion was justified.

There is, however, one point that is lost sight of by some of the blasé critics (who, of course, are careful to point out that even if "Marta" was sung in Italian, it was written by a German, and therefore, while it is on the style of Italian opera buffa, it should be credited to the Teutons), and that point is that each year there is a younger generation coming of operatic age, which is sufficiently interested in the operas of which they have heard their mothers and grandmothers talk to want to hear them.

And it is precisely this younger generation which must be catered to if you want to make good the inroads on the operatic public made by sickness, age, death.

It is the rising generation that provides the purchasing power in nearly every industry. It is the rising generation which the astute manager of opera will consider when he makes up his program.

After Amato left the party somebody happened to say that he had heard that it was possible that the popular baritone would not be with the Metropolitan next season, except, perhaps, for a limited number of performances.

"You see," said he, "the matter stands this way: Amato has gotten about all there is to be gotten, in the way of money and glory, from the operatic world. His concert engagements, so far, have been pre-eminently successful, and while they involve a certain amount of travel, they do not involve the amount of labor necessary to keep up an arduous operatic season. Then they give a man, particularly of Amato's disposition, an opportunity to travel, to see the country and get acquainted with the people, and not merely have to go from home to rehearsal or performance and back home again."

Perhaps, too, the secession of Amato will be due to the fact that at the instance, no doubt, of the Board of Directors, Signor Gatti was forced, last season, to make serious cuts in the salaries, which resulted, as we know, in the secession of Farrar, Destinn, and others, for all of which Mr. Gatti has been blamed, especially by some who are not aware of the difficulties with which he has had to contend, or, if they are, do not care to consider them. These difficulties are many!

Not only, as we know, was Caruso afflicted with a slight indisposition at the start, due to his untimely taking off on a tugboat, in the wee hours of the morning, from a steamer, but Mlle. Bori arrived in such a condition, from an ill-advised operation on her throat, in Italy, as not to be able to sing as yet. Nat-

urally, Mr. Gatti had placed considerable reliance upon her.

Then, for some reason or other Erma Zarska broke down at her debut, and has not been able to sing since.

Next, the new tenor, Damacco, probably from nervousness, did not make as favorable an impression as was expected, though, for my own part, I think he will make good later on.

And finally, to cap the climax of Mr. Gatti's troubles, Ober goes down with a cold, while Luca Botta, who has been improving right along, and winning favor with the public, is "out" for the moment from a serious operation on his leg, though it is expected that he will be ready to sing in the première of "Prince Igor" on Dec. 30.

With regard to the new tenor, Damacco, who was proclaimed to have a "white voice" by some of the critics, I understand that Signor Gatti exclaimed that if any of the critics who took this position would be so good as to find him a tenor with a "black voice," he would engage him on the spot.

Let us be fair.

In our trying climate, which often plays havoc with the singers, and under the conditions created by the positive instructions from the directors to reduce salaries, it is no easy matter for Signor Gatti to make good.

So let us do as they did out in New Mexico, years ago, when a pianist had to appear in a show given before a lot of cowboys, when they put a sign above him:

PLEASE DON'T SHUTE THE
PIANO MAN.
HE IS DOING THE BEST HE
CAN.

And that is what Gatti is doing, with the loyal assistance of his artists, and especially of Matzenauer, who, having come to the rescue in "Trovatore," on Monday night, as well as in other operas, is beginning to show her ability to sing about every rôle there is.

I should not be surprised, indeed, to see, if needs be, her appearing as a tenor.

No doubt Mr. Gatti consoles himself with the idea that Enrique Granados, the Spanish composer of the opera "Goyescas," which is to be given in January, will soon arrive, as will, also, Maria Barrientos, the Spanish coloratura singer, who is expected to make a sensation.

However, it is an ill wind that does not blow somebody some good, and so Emmy Destinn has been re-engaged for some performances for this season and for a number next year, which will be good news to her many admirers, who certainly have regretted her absence from the company.

Apropos of my position with regard to Mme. Matzenauer's appearance as *Santuzza*, namely, that it was an open question whether it was advisable for her to sing this rôle, which is high for her voice, I am reminded by a correspondent that *Santuzza* is by no means to be considered as Mme. Matzenauer's first appearance as a soprano.

Beginning with her first season in New York, she has sung *Kunary*, *Venus*, and in "Walküre" and in "Siegfried," sung the *Brünnhilde*, *Fidelio*, and so forth, not to speak of her having sung *Isolde* in Paris, London and Boston, as well as in other cities, and in "Africaine," "Don Giovanni," "Nozze di Figaro" parts, most of them written in a higher tessitura than *Santuzza*.

I am also informed that for years Mme. Matzenauer has been studying rôles in "Ballo in Maschera," "Trovatore," "Aida," "Gioconda," "Tosca," in "The Huguenots," and other operas.

For this reason it seems scarcely fair to charge her with being only now about to change her register.

Be that as it may, the one great question is, as to whether Mme. Matzenauer is doing better work this season than in previous ones, and, on that point, it may truthfully be said that she has not alone won a larger place in the regard of the public, but that she has done much to save Mr. Gatti's season.

One of the unmistakable incidents of the "Marta" performance was the greatly increased applause when Caruso dragged the young Italian conductor, Bavagnoli, before the curtain.

There is a vigor, an intensity and a seriousness to Mr. Gatti's new conductor which are winning their way. Presently, when Signor Bavagnoli gets sufficient control of himself that he can work through an opera without having to use up a half dozen cambric handkerchiefs, he will win even more favor.

MUSICAL AMERICA'S GALLERY OF CELEBRITIES—NO. 1



The Great Carus' Walks Down Fifth Avenue

Which reminds me of the old story told of the late Ferdinand Dulken, the composer and pianist, well known for years around Steinway Hall, who, when he once played before the late Czar of Russia, was complimented, after the performance, as follows:

"Herr Dulken," said the Czar, as the former bowed to the ground, "I have heard many pianists, but none that ever—perspired as you did!"

"Marta" brings up so many beautiful, yet sad, memories of the past. Then there was Caruso's singing deeply to affect us all.

There was a time when it could be said of him that it was a case of *Vox et praeterea nihil*—a voice and nothing more.

To-day, however, he is not merely, in my opinion, the greatest, most human singer in the world, but there are moments when it seems as if there were tears in his voice. That the audience feels this was apparent in the manner of their applause and their insistence that he should repeat his great solo, which he declined.

When you get so far that two ornamental duds break out of the Metropolitan to go across to Brown's Chop House, embracing one another and singing as best they could, "Marta, Marta tu sparisti," you have gone far to reach the heart of the people, for there is nothing more self-contained and unresponsive than the American dude.

That song of Caruso's has gone into my memory as one of those enchanting things that remain in the ear forever, to be classed with the singing of "Home, Sweet Home," by Adelina Patti, "The Last Rose of Summer," by Sembrich, and others. In fact, I would have to go back to the days of the wonderful Giuglini, in London, half a century ago, to find anything similar.

Perhaps it is the half-restrained cry and throb of humanity, or is it the reminiscences? What was it that in an opera

the critics and the highbrows almost sneer at which made moist the eyes of many?

Let me not forget to tell you that Caruso is out in print, saying that he considers it a more difficult task to sing in such an opera as "Marta" than to sing a rôle like *Raoul* in the "Huguenots."

Maybe, but I think the hardest rôle that he sings is that of *Canto*.

Which reminds me, by the bye, that just for a joke, last season, I think it was in Philadelphia, Caruso induced the artist who sang the rôle of the *Harlequin* in "Pagliacci" to let him sing the serenade, "O, Colombina, affacciati," in his place behind the scenes.

If the audience had known that it was Caruso singing they would have applauded with rapture. As it was, the song did not get a hand—which shows you that sometimes there is much to a name.

I see that Henderson, of the *Sun*, has followed the example of Krehbiel, in taking a slap at the audience at the Metropolitan.

In his article in last Sunday's *Sun*, in referring to his belief that the public does not take kindly to opera bouffe, and, consequently, the "Barber" will not be likely to get many repetitions, he said:

"Those who sit in the seats of the professional hearers cannot well escape learning some of the reasons for this. At the opera many people kill time and other people's nerves by chattering, and it is easy enough to ascertain that such operagoers listen to the voices on the stage just as they would listen to violins or cellos. They don't know, and they don't care what the text is."

Permit me to demur to the distinguished critic on two points.

In the first place Mr. Henderson assumes that the "professional hearers" are himself and a few confrères. As a mat-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

ter of fact, the members of the press are more or less scattered all over the house. A number of the representatives of the foreign journals and other papers are seated on the main aisle, at the back. A number of the representatives of the daily press are seated in the corresponding seats on the other side of the house to Mr. Henderson.

I presume he does not count all those, and considers that outside of himself and Messrs. Aldrich and Krehbiel, all the rest belong in the class of "musical barbarians."

My second demurrer is to the effect that, having been an habitu  of the opera for many years, going back to the days of the old Academy of Music, I believe I can say that I do not think there is an opera house in the world, certainly none in France, Germany or Italy, where the audience is so conspicuously patient, decorous, discriminating, yet appreciative as it is at the Metropolitan.

And I have sat in all the various parts of the house, on one side and on the other. I remember no such incident as that to which Mr. Henderson alludes.

True, at times, there is some conversation, 'way at the back, among the standees, but the moment it starts there is a pronounced "hush!" from those all around them that quickly puts the curb of silence on the would-be interrupters.

Such reflections upon the culture and good breeding of American audiences as are continually made by some of our critics are unjust, are unwarranted by the facts. It is high time they ceased.

While we are noting some of the troubles of the management of the opera, might it not be well to point out that, considering the difficulties, the performances this season have been notably efficient?

The two new conductors, Bodansky and Bavagnoli, are undoubtedly making good. Bodansky has already won for himself not only good will but high appreciation.

De Luca scored an instantaneous success. Incidentally, let us not forget that there is a little American girl, from St.

Louis, Miss Edith Mason, who is showing a great deal of ability as well as the possession of a very charming voice.

Let us not forget, too, another American, Mme. Rappold, who is singing better than ever, and fully justifying the hopes entertained for her career when she started.

IN THE FOYER DURING THE PERFORMANCE OF "MARTA."—"Say, in what language was it that Hempel sang 'The Last Rose of Summer?'"

"I think she sang it in French and German."

"No, she didn't! She sang it in Italian and German."

"No, she didn't! She sang the first time in French and the second time in English."

"Well, I think she sang it the first time in Italian, and the second time in English, because I certainly heard the words, 'The Last Rose of Summer,' though I didn't understand anything else."

Conversation interrupted by the appearance on the scene of the large and imposing presence of a distinguished critic. Suggestion to get his verdict.

"Don't you do it! He is too full of thought for utterance."

"How does he maintain his equilibrium?"

"Why, don't you know? He carries a gyroscope in his pocket, which revolves so quickly that it prevents him from falling over."

"You don't say!"

At the interesting entertainment given by Mrs. Ruth Helen Davis at Delmonico's last Sunday afternoon, during which she recited, with much charm and eloquence, some poems by that greatest of American women, Ella Wheeler Wilcox, and which were illustrated by some dramatic and beautiful films, a sensational appearance was made by a boy pianist by the name of Alfred Newman. I believe he is of Russian Jewish parentage, and comes from New Haven.

If he continues to develop as he promises Sigismund Stojowski, the eminent composer, pianist and teacher, will have produced as distinguished a pupil as Paderewski produced when Stojowski was his pupil.

An epidemic of kissing has broken loose among the singers.

At the end of the performance of

"Madama Butterfly," at the Auditorium, in Chicago, recently, Geraldine Farrar was so enthused that she started to kiss Campanini, the conductor, but missed him and planted the osculation on the extensive moustache of former President Taft, who was walking by Campanini's side. Perhaps it wasn't an accident, however.

They say it was the first time that Taft blushed in his life. Then he smiled, and smiled all the way to his automobile.

How he looked when he read the stories of the event in the Chicago papers next day I would not like to say.

Then, the other night, at the New York Hippodrome, during the concert in which Emmy Destinn sang, her manager announced to the audience the pleasing news that she had been re-engaged by the Metropolitan.

This aroused such enthusiasm that Miss Destinn was carried away, made a rush for Sousa and imparted such a burning kiss upon the unsuspecting man that he lost his glasses as well as his composure, to the intense delight of all present.

There is one man, however, who escaped the epidemic, and that was the stage hand who, having found a precious pearl belonging to Mary Garden, when that distinguished artist offered him his choice between a kiss and twenty dollars, said that he preferred—the money!

Which was, in my opinion, very foolish, for the reason that he could have been exhibited in vaudeville for at least twenty-five dollars a night as the only man who had ever been kissed by Mary Garden, in public.

Anyway, with the fashion set by these distinguished *prime donne*, no male will now be safe. Perhaps not even

Your poor and ancient

MEPHISTO.

"Literature of the Piano" Discussed by Ernest Hutcheson

"The Literature of the Piano," a lecture-recital by Ernest Hutcheson, proved an illuminating subject to the many who attended the second of the series of these lecture-recitals at the Brooklyn Institute of Arts and Sciences on Dec. 8. Haydn, Mozart, Mendelssohn, Schubert and Beethoven, as writers of homophonic music and exponents of the classic period, were discussed, with illustrations.

G. C. T.

THE ART SUPPLEMENT
GERALDINE FARRAR

This week's issue of MUSICAL AMERICA includes a fine and artistic picture supplement showing Geraldine Farrar, the American prima donna, as "Carmen." It will be recalled that Miss Farrar made her first appearance as the heroine of Bizet's opera last season at the Metropolitan Opera House, and as had been predicted previously in MUSICAL AMERICA, scored the sensational success of her career in a role peculiarly fashioned to her particular talents. Following her success as *Carmen* at the Metropolitan, Miss Farrar blossomed forth as a moving picture *Carmen*, to behold which countless thousands of persons stood in lines and paid their quarters and half dollars.

There is no singer in the world about whom more is being said or written than Geraldine Farrar, with the possible exception of Caruso. She has an army of admirers, who defend her and her operatic personations with devoted ardor and partisanship. On the other hand, there are many who hold that the idol-worship of Miss Farrar is not entirely justified by her artistic equipment, and that her radical views with regard to the marriage relationship expose her to severe censure. There are others who contend that her open antagonism to American music and to the use of the English language as a vehicle for operatic expression are not becoming to one who has thrived on the support of the American people.

Thus there have developed two musical parties in this country—the Farrarites and the anti-Farrarites, both of which have aired their opinions with much enthusiasm in MUSICAL AMERICA'S Open Forum. In the meantime Miss Farrar goes on her way merrily, rejoicing in the rumpus she is raising and anticipating with glee her return next February to the Metropolitan stage, from which she has been divorced since last season. Her *rentr e* has been timed very carefully, so that it will afford a sensational opportunity for her to become again the talk of the operatic world.

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"The magnificent and velvety voice of the baritone Bennyan was a surprise in Hamlet and Rigoletto, sung with wonderful expression and fine artistic diction."—*Giornale Como, Italy*.

"In the concert at Carnegie Hall Philip Bennyan won high praise . . . sang excellently, revealing a splendid vocal organ and polished diction. His Thais number was sung thrillingly."—*Musical America, New York*.

"Assisting Madame Destinn was Philip Bennyan, a baritone of interest. Mr. Bennyan's voice is of a most pleasing quality mainly, and together with his histrionic instinct and intelligent work won him much applause."—*Baltimore Star*.

"Personal success of Filippo Bennyan as Figaro, revealed a sterling fresh young baritone voice, perfectly schooled and a most fascinating actor."—*Gazette Treviso, Italy*.

"Bennyan as Rigoletto revealed an extraordinary brilliant baritone with unlimited range. His Rigoletto is forceful, full of interest and a pathetic figure. His 'Pari Siamo' was hailed as a master stroke."—*Los Angeles Times*.

"Madame Destinn had as assisting artist Philip Bennyan, a baritone of powerful voice used with varying beautiful effects in his numbers, especially in 'Hamlet' and 'The Visione Veneziana.'"—*Hartford Courant*.

"Again and again Bennyan was called before the curtain after repeating the Prologue. . . . Is an ideal 'Tonio.' . . . Has 'unusual touching emotional quality and extraordinary dramatic talent.'"—*Portland, Ore., Evening Telegram*.

"'Toreador' 'attendo' sung by Bennyan as 'Escamillo' was given with almost startling verve and brilliance. Bennyan received nearest approach to an ovation ever given to any artist here."—*Oregon Journal*.

"'Rigoletto,' with Bennyan in the title role, was given ovation last night by capacity audience at the Auditorium. . . . Agreed by all critics that 'Rigoletto' was never better sung nor acted on local stage."—*Los Angeles Herald*.

"Filippo Bennyan, a young baritone, gained our admiration. . . . Most brilliant voice, unlimited range. Public acclaimed and applauded him for his fine singing and forceful acting."—*La Patria*.

"JOAN OF ARC" HAS AMERICAN PREMIÈRE

New York Oratorio Society Produces Bossi's Work—Music of No Great Significance

DEFERRED a season on account of the belated arrival of the score, Marco Enrico Bossi's "Joan of Arc" received its first American performance at the hands of the New York Oratorio Society, under Louis Koemmenich, in Carnegie Hall Wednesday evening of last week. A large audience heard the work and rewarded the efforts of choristers and soloists liberally. The assisting artists were Marie Sundelius, Grace Northrup, Rose Bryant, Morgan Kingston, Clifford Cairns and Lewis Perkinson, and the chorus was augmented for the occasion by the boy choirs from the churches of St. Andrew and St. Edward the Martyr.

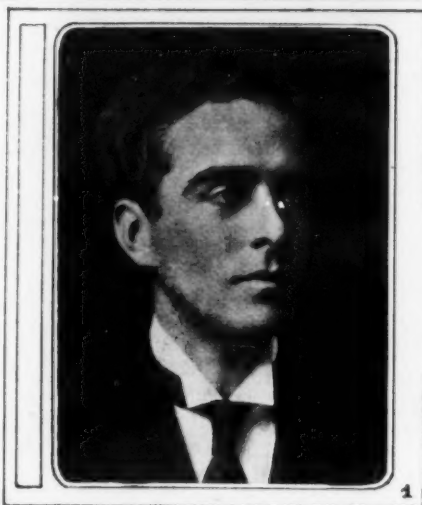
Bossi's name means much to those who concern themselves with those modern Italians whose activities have not domiciled them unremittably in the opera house. To be sure he, too, has indulged in the national musical exercise to the extent of three operatic productions, though all were failures and do not figure in what recognition he obtained. This must be sought principally in his organ works, some examples of chamber music, a set of "Intermezzi Goldoniani" (known here) and choral compositions of small caliber. And yet, considering the numerical lavishness of his output ("Joan of Arc" is Opus 135), his vogue outside of Italy impresses one only by its insignificance. Nothing but certain organ pieces has received anything like an extensive acceptance. Portions of his other oratorio, "Paradise Lost," have been sung in this country, but without evoking more than very transient interest, and last year the Mendelssohn Glee Club essayed his more or less effective "Quiete Meridiana nell' Alpe."

"Joan of Arc" is said to have secured German approval when done by Fritz Steinbach and Georg Schumann. It had performances in Berlin, Cologne and Dortmund and great audiences greeted it "on each occasion with the greatest enthusiasm." It is scarcely likely to enjoy such luck here, even with the devotion and evident pleasure that so fine a conductor as Mr. Koemmenich brings to its interpretation.

One of the most remarkable phenomena of music is the creative impotence, the pedantry and dullness of the average Italian who dissociates himself from operatic composition for the sake of the absolute forms. Under such circumstances individuals of the fiery, impulsive race can outdo the stodgiest Germans in dryness, calculation and monotony. To contend that "Joan of Arc" exemplifies this tendency in its most characteristic and depressing phases would, no doubt, be going too far. It contains some pages not devoid of genuine interest. But, as a whole, it suffers from a grievous lack of inspiration, warmth, originality, communicative fervor. Behind the whole conception one feels considerable sincerity and honest effort; but nothing large, pregnant or vital, no spontaneity of impulse or native passion. It is "made" music—sometimes better, sometimes worse, but bearing indelibly the stamp "manufactured," notwithstanding certain comparative felicities.

The work bears the designation of "mystery." Terms are elastic in this age and composers are permitted much latitude in their choice and usage of them. Whether it suggests the mediæval "mystery" closely or remotely in this aspect or in that matters little. It is dramatic in character and construction and on a smaller scale almost as adaptable to stage representation as "Samson and Delilah"—with the difference, of course, that its projectors made no provision whatever for its possible performance in that way. There are a prologue and three parts, the first named

PRINCIPALS OF AMERICAN "JOAN OF ARC" PREMIÈRE



No. 1—Clifford Cairns, basso soloist; No. 2—Morgan Kingston, tenor; No. 3—Marie Sundelius, soprano.

concerning the pastoral life of the maid of Domrémy and her mystic summons, the succeeding parts touching the triumphant entry of Joan into Blois after her victory, the coronation of Charles at Rheims and the capture and fiery doom of the heroine. Earthly and celestial choruses alternate with passages of dialogue almost theatrical in cut.

Bossi is neither an advanced modernist nor a reactionary. In fact, "Joan of Arc" does not fit comfortably into any one classification. His facile technique evinces a ready adaptability to the subject but without an individuality so arresting or of such magnitude as to invite more than passing notice. There is some good instrumental writing and harmony which, if not striking, or adventurous, is, to a great extent, in conformity with its subject and not without character. Bossi's weakness lies in the absence of distinction and nobility of idea, the almost persistent sameness of his musical texture, deficiency of characterization and want of melodic definiteness and beauty.

The best part of the work must be sought in the prologue, which has the touch of real mystical perception. Much less convincing are the subsequent martial episodes—largely music of an exceedingly ordinary quality, with the possible exception of the galloping "Ride to Rheims," in which Bossi has turned Berlioz's "Ride to Hell" to good account. The climax of the coronation is effective in its pompous, *ad captandum* plangency and the burning of Joan impresses one favorably. It is a ticklish task to write fire music in this age that should not maliciously hint of *Loge*, but the Italian composer has done it successfully enough. However, the long orchestral intermezzo, "Joan's dream," achieves nothing but boredom, the comic drinking song is anything but comic or gross, and the rest of the work strives hard but in singularly futile fashion to attain any significant conclusions.

As the score did not reach America until well into last summer, the opportunity for prolonged study of this very difficult work was not vouchsafed Mr. Koemmenich's singers, whose performance, consequently, revealed at times what seemed the outcome of insufficient preparation. Nevertheless, they put to their credit plenty of good singing to inspire satisfaction. The choir boys can scarcely be said to have acquitted themselves illustriously and they succeeded in making heavy work of the graceful "By the Enchanted Tree" episode in the prologue.

The best singing among the soloists was unquestionably done by Miss Northrup and Miss Bryant, who delivered the brief announcements of St. Margaret and St. Catharine with such taste, purity of tone and thoroughness of understanding that one wished their rôles had been longer. Marie Sundelius was entrusted with the important duties of Joan. Now the naturally beautiful and pure soprano of this talented artist always compels admiration. As a *liedersinger* she can do much that is extremely praiseworthy. Much of Bossi's music was exceedingly

well delivered by her from the standpoint of vocalization, yet her performance showed the lack of a consistently planned conception of the part. When Mme. Sundelius sings the rôle with more fervor and gives it the needed suggestion of mystical exaltation, she will do it, as well as herself, more justice; it is wholly within her power to do so.

Morgan Kingston, who has had oratorio schooling in England, sang the tenor parts. Clifford Cairns, *Archbishop of Rheims*, *Mayor of Rouen*, *Second Watch* and *Pierre Cauchon* discharged his manifold duties with artistic consideration and, in the spoken lines of Joan's death sentence, committed no exaggerations of utterance. Master Lewis Perkinson sang the *Angel's* song, but the little fellow seemed badly scared. The playing of the orchestra left little to be desired.

A pity that the chorus had to sing a very ungainly translation of Luigi Orsini's Italian text. It was "made in Germany," where many other texts have

No. 4—Marco Enrico Bossi, composer of "Joan of Arc"; No. 5—Louis Koemmenich, conductor New York Oratorio Society.

been murdered to make a holiday for English-speaking music-lovers. Sigmund Spaeth (who also supplied excellently informative program notes) was credited with having touched it up. But such a text was beyond the power of even Mr. Spaeth to redeem. H. F. P.

Other opinions of Joan of Arc:

Though there are pages where his results have not kept pace with his ambition, and where the interest flags, there is so much that is striking, so much that seizes the imagination, that the production of the composition may be called distinctly worth while.—*The Times*.

Bossi has given us in his "Joan" an unquestionably worthy and original work, which impresses us especially through its grandiose and unusual massed effect.—*The Staats-Zeitung*.

In the main, his work has a brilliant theatrical effectiveness, but it has some very thin pages and some downright bad writing.—*The Sun*.

No such virile and dramatically eloquent composition for concert interpretation has been performed recently in this city.—*The World*.

"Joan of Arc" is in no sense an oratorio. It is a wonderful example of descriptive music. The manner in which the composer has treated the mystic side of Joan's character and deftly interwoven the military influences is nothing short of marvellous.—*The American*.

The work of the chorus was good in tone and in attack. It had the volume when a big tone was necessary and the pianissimo passages were beautifully done.—*The Herald*.

The singers would have covered themselves with glory if the composer had given them half a chance.—*The Evening Post*.

MARY GARDEN RECOVERED

She Is to Give Six Charity Performances at the Paris Opéra Comique

Mary Garden, who is in Paris, has recovered sufficiently from her recent attack of appendicitis to sing again, according to a dispatch to the *New York Sun*. She will give six charity performances at the Opéra Comique, singing in two performances each of "Tosca," "Louise" and "Pelléas and Mélisande," beginning Dec. 18. She also has promised to sing six times in opera for charity in the early spring. In April she will leave for New York for a short American trip.

Miss Garden says she prefers not to sing in America this season. She has arranged to create at the Opéra Comique the leading rôle in a new work, "Gismonda," by Henri Fevrier, after Sardou's play of the same name. This production originally was set for September, 1914.

Miss Garden's activity in connection with the war consists partly in supplying parcels of dainties to African Zouaves on the French front. She has consented to become godmother to six of these Zouaves.

Toronto Audience Applauds Winifred Hicks-Lyne and Grace Smith

TORONTO, CAN., Dec. 4.—One of the best recitals of the present season given in Forester's Hall last Tuesday evening by Winifred Hicks-Lyne, soprano, and Grace Smith, pianist. Miss Hicks-Lyne's voice was in splendid form and she met the requirements of the varied program in a most satisfactory manner. Grace Smith also won fresh laurels. The hall was filled by a very appreciative au-

dience, and the artists each received several recalls and floral tributes. Half the Ashwell Concert Company, which has as its object the sending of concert companies to allied soldiers at the front. Mrs. Healey Willan acted as accompanist. S. M. M.

LIBRETTIST IN TITLE RÔLE

Birmingham Hears Fanning in Cantatas of Which He Wrote Text

BIRMINGHAM, ALA., Dec. 4.—Cecil Fanning appeared in the title rôle of the cantata, "Sir Olaf," the poem of which he is the author, with music by Harriet Ware, at the second of the open meetings of the Music Study Club at the Jefferson Theater Monday night. Elizabeth Cunningham sang the soprano solos, and the choruses were sung by the Treble Clef Club and Music Study Club choruses.

Mr. Fanning gave other groups, including the Loewe "Erl King," prefaced by an introductory talk by H. B. Turpin, Mr. Fanning's accompanist.

George Frederick Ogden, manager of the Des Moines, Iowa, subscription concerts, will be heard in piano recital in Muscatine, Iowa, early in the new year.

Sun. Aft. Dec. 19th — CARNEGIE HALL

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SEATTLE ORCHESTRA OPENS ITS SEASON

Initial Program Well Performed—
Ovation for Alice Gentle
as Soloist

SEATTLE, WASH., Dec. 6.—The Seattle Philharmonic Orchestra, under the baton of John M. Spargur, who has so successfully directed the organization for five years, gave the first of a series of four symphony concerts at the Metropolitan Theater, Dec. 3. The Philharmonic players did excellent work, which reflected conscientious preparation and a sympathetic understanding of the conductor's conception of the compositions presented.

Schubert's "Unfinished" Symphony and Dvorak's "Carnaval" were splendidly played. "Zorahayda," a legend by Svendsen, was a delightful novelty.

Alice True Gentle, mezzo-soprano, distinguished grand opera and concert singer, was the soloist. This was the first appearance of Alice Gentle in Seattle since her fame as a leading artist was established, and as she is a native-born "Seattleite," expectation and enthusiasm ran high, and no one was disappointed. Her voice is of beautiful quality, full and sweet and not lacking in brilliancy. Her interpretation of the "O Don Fatale" from Verdi's "Don Carlos" was intensely dramatic. The aria "Pleurez mes yeux," from "Le Cid," by Massenet, was likewise splendidly sung.

Miss Gentle was literally showered with flowers, and to repeated curtain calls sang several encores, accompanied by Boyd Wells at the piano. The "Habanera" from "Carmen" gave an idea of how captivating she could be in that opera. She will be heard here again in February with "La Scala Grand Opera Company of Los Angeles" joining the Behymer forces after singing in San Francisco at the open-air Christmas concert.

The large audience made its appreciation of Director Spargur very evident by repeated applause each time he appeared on the stage.

The Schubert Club, one of the oldest choral organizations in the city, under the director, Milton Seymour, gave an interesting program Nov. 29. Mrs. Romayne B. Jansen, contralto, and Gwendolyn Geary, soprano, of the Standard Grand Opera Company, were the soloists. A. M. G.

A Quarter Century with Chicago Orchestra as Solo 'Cellist

CHICAGO, Dec. 6.—Mr. and Mrs. Bruno Steindel have arranged a series of chamber music concerts in observance of Mr. Steindel's twenty-fifth year as solo 'cellist with the Chicago Symphony Orchestra. The first of these concerts was given Saturday morning in the foyer of Orchestra Hall and a program containing the Sonata, Op. 69, for piano and 'cello, by Beethoven; the Trio, Op. 8, for piano, violin and 'cello, by Brahms, and the Schumann Quartet, for piano, violin, viola and 'cello, was presented, Harry Weisbach, violin, and Franz Esser, viola, assisting. M. R.

Arthur Shattuck as Leschetizky's Pupil and Friend

Through an inadvertence the name of Arthur Shattuck, the eminent American pianist, was omitted from the list of noted pianists who had studied with Leschetizky, in the article devoted to the distinguished pedagogue's work in the issue of this journal for Nov. 27. Mr. Shattuck was not only a Leschetizky pupil and exponent of his theories, but was one of the few who enjoyed the much lamented master's friendship.

E. F. Laubin Elected Director of New Britain Choral Society

NEW BRITAIN, CONN., Dec. 14.—E. F. Laubin of Hartford, Conn., was elected musical director of the New Britain Choral Society, at a recent meeting. The committee named to present a list of officers was Jean Cochrane, John A. Lindsey, Mrs. William H. Booth, Steve Robb and Laura Farrell. W. E. C.

The Edwin Skedden Opera Company gave a concert at Scranton, Pa., Nov. 29, the program consisting of "Gems From Eight Grand Operas." Mr. Skedden and Katherine Pike pleased their audiences greatly.



—Photo © Mishkin.

Basil Ruysdael

SIXTH SEASON

LEADING BASSO

METROPOLITAN OPERA COMPANY



—Photo by Davis & Sanford, N. Y.

ANDRÉ TOURRET

Violinist

Soloist with Societe du Conservatoire, Paris

Press Comments after Recital, Æolian Hall,
New York, Nov. 30, 1915

Evening Mail, Dec. 1—

André Tourret, violinist, and Camille Decreus, pianist, appeared in joint recital at Æolian Hall yesterday afternoon and proved themselves worthy of their titles. In the sonatas of Cesar Franck and Saint-Saëns they showed a harmony of interpretation as well as individual musical intelligence and skill.

Mr. Tourret's tone is of great purity. His restrained, correct style and unflinching musicianship, however, make him a splendid model for students of the violin. Debussy's "En Bateau" was yesterday the most effective of his shorter pieces.

Tribune, Dec. 1—

In the Cesar Franck sonata, which opened the program, both showed themselves artists of good schooling and musicianly instincts. M. Tourret's tone, in particular, was warm and firm, and his playing sincere and well sustained. Each proved himself a musician of very solid attainments.

M. Tourret was forced to repeat Debussy's "En Bateau," which he gave in a group comprising an air of Bach, a minuet of Porpora-Kreisler, and L. Sinigaglia's Rhapsodie Pirmontaise.

Times, Dec. 1—

Mr. Tourret's tone is singularly sweet and charming in quality, his style finished and musicianly. He was successful in reproducing much of the poetic and introspective sentiment of Franck's sonata, and he showed rhythmic feeling, vocal sincerity and sound musicianship.

Globe, Dec. 1—

Mr. Tourret is less known, but favorably, too. He is a violinist who plays with taste and elegance and a tone that is sweet, if small. The two gentlemen are accustomed to playing together, and

in the César Franck sonata for piano and violin and the Saint-Saëns sonata, Op. 75, for the same instruments, they showed sympathy as well as skill as ensemble players. Mr. Tourret also gave pleasure in a group of small pieces.

Sun, Dec. 1—

In the Franck sonata the playing of the two musicians was governed by taste, good tone, accurate intonation and finish throughout. It was a delivery in which feeling and intelligence were features.

In his solo work Mr. Tourret again showed himself to be an artist of refinement and good schooling. His tone is frequently of a lovely quality and his style adorned with grace and ease. In such pieces as the Bach "Air" and Debussy's "En Bateau" he was at his best.

Press, Dec. 1—

André Tourret, on the other hand, is practically unknown to the concert-going public. But he made an agreeable impression in Franck's sonata for violin and piano.

The tone the French violinist draws from his instrument is exceptionally sweet and delicate, and his style is refined and polished.

Herald, Dec. 1—

Cesar Franck's violin and piano sonata they played with a fine feeling for the Belgian's music. Mr. Tourret gets a most entrancing tone from his violin. It is small, however, due perhaps to his liking for salon playing. In almost perfect tune and with a clear, clean technique and smooth, steady bowing he gave the sonata one of the best interpretations heard here recently. An air by Bach, the Kreisler-Porpora Menuet, and Debussy's "En Bateau" were presented by Mr. Tourret in a delightful way.

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RUBINSTEINS HEAR NOTABLE PROGRAM

Leginska and Graveure Arouse
Enthusiasm—New Shelley
Cantata Sung

A performance that was an expression of musical enthusiasm by artists and hearers alike was the first private concert of the season of the Rubinstein Club, Dec. 7, at the Waldorf-Astoria, New York.

The appearance of the much-discussed Louis Graveure, the baritone, and the added interest of the playing of Ethel Leginska, brought out a capacity audience. Mr. Graveure gave the Prologue to "Pagliacci" and the "Evening Star" aria from "Tannhäuser." He disclosed a voice of fine texture, finished style and authority, combined with artistic thoroughness.

Ethel Leginska gave as her first piece the Liszt Hungarian Fantasia, with orchestra accompaniment. The player succeeded in catching and translating for her auditors the breadth and fire of the Fantasia in a superb manner. The Strauss "Blue Danube" waltz became a thing of added witchery under the eloquence of her playing.

A new composition, sung for the first time, was "Lochinvar's Ride," by Harry Rowe Shelley, sung by the chorus with a fine appreciation of the rousing swing of the cantata. Mr. Shelley modestly bowed acknowledgments of the applause. As an encore the chorus sang another Shelley number, "Dreaming, Just Dreaming."

William Rogers Chapman conducted an orchestra from the Philharmonic Society in a variety of numbers, including his own "Festival March," written for the Maine Festivals. Well-sung numbers by the chorus were David Stanley Smith's "The Zircali," Rimsky-Korsakoff's "Song of the Shepherd Lehl," and "Praise to the Holiest" from Elgar's "Dream of Gerontius." Alice M. Shaw was a sympathetic accompanist. M. S.

MUSIC BUREAU FOR VIRGINIA

No Fees to Be Charged in New Project
of State Association

RICHMOND, VA., Dec. 3.—Musical people from every section of Virginia are deeply interested in the recent organization of the State Music Association, which followed the annual Virginia Educational Conference. It will be the purpose of the new organization to encourage and secure merited recognition of artists and musicians of the State and it will, as far as possible, follow the teaching of MUSICAL AMERICA, to give a fair recognition to local talent.

A bureau of information is to be established, where all musicians of Virginia

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OPERA CLASS WINS PLAUDITS AT ALBANY WITH SINGING OF "AIDA" AND "CARMEN"



Albany Opera Class of Alfred Y. Cornell in Scene from "Aida" at Academy of Holy Names

ALBANY, N. Y., Dec. 4.—A program of more than usual interest was heard by an Albany audience at the Academy of the Holy Names, Nov. 19, when A. Y. Cornell presented the pupils of his opera class in a program that included acts from "Aida" and "Carmen," together with vocal and instrumental solo numbers.

Grace K. Schwartz sang *Aida* with fine dramatic instinct. Marie Bernardi Taaffe has a mezzo-contralto voice of fine quality which was heard to advantage as *Amneris*. Sybil Carey sang *Carmen's* music with good tone color and

her acting was spirited. She has a good voice, contralto in timbre, and capable of great variety. *Frasquita* was well sung by Mildred Hunter and *Mercedes* by Sophie Stein. Elizabeth S. Pulman appeared as solo dancer, and the gypsy girl choruses were sung by Marion Murray, Anna Guilfoyle, Alice McEneny, Catherine Guilfoyle and Helen Bookheim. Virginia Droogan was a graceful dancer in "Aida." The choruses of Moorish slaves and Egyptian women were sung by Anna Guilfoyle, Elizabeth Pulman, Alice McEneny, Gertrude Geary, Katherine LaRose, Mary McGuire, Grace Callahan, Janet McMartin, May Barry, Margaret Stephens, Mildred Hunting, Marion Murray, Mary Ellis and Sophie

Stein. These singers had been well trained.

A group of songs, the "I've Been Roaming," by Horn; "A Memory," by A. Goring Thomas, and Spross's "That's the Word in June" were sung by Florence Wertheim, who has a fresh young voice of much promise.

A Liszt Hungarian Fantasy was played most brilliantly by Eleanor Payez, with George W. Myers at the second piano. Other members of the opera class appearing in piano solos were Alice F. McEneny, Irene S. Cooley and Mary E. Murphy, who played numbers by Liszt, Chopin and MacDowell. The audience was most enthusiastic in its expressions of appreciation.

MR. LUYSER AT ST. PATRICK'S

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Few who attend the services at St. Patrick's Cathedral, New York, and listen to the deep, vibrant tones of the bass soloist, realize that it is Wilber A. Luyster who is singing. As the position calls for a singer of resonant voice and an expert sight reader as well, Mr. Luyster was engaged in the absence of Mr. Hooly, who has been ill since July.

Mr. Luyster has been heard but little of late as a soloist, as he has been engaged in promoting the art of singing music at sight, preparing singers for positions as church soloists and as super-

visors of music. He is an authorized representative of the Galin Paris-Cheve System, and directs the New York School, located at 220 Madison Avenue. At present there are pupils of Dudley Buck, Franz X. Arens, Buzzi Peccia, Julian Walker, Herbert Witherspoon, Oscar Saenger, Mme. Mott, Eleanor McLennan and others studying sight singing at this school.

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RECORD THROG OF NASHVILLE SEASON

Schumann-Heink Greeted by
Huge Audience—Chilson-Ohr-
man Wins Esteem

NASHVILLE, TENN., Dec. 10.—Nashville concert patrons have just had a full and satisfying week. On Tuesday evening Mme. Schumann-Heink drew the largest crowd of the season to the Auditorium, the great contralto being greeted with that warmth and spontaneity accorded only to the "chosen few." A program of classic beauty was given. In the aria, "Ah mon fils" from "Le Prophete," Schubert's "Der Erl-König," "Cry of Rachel," Salter, and "Dawn in the Desert," Gertrude Ross, magnificent climaxes were reached. The German *lieder* were infused with the singer's idealism and genius, carrying a potent charm. As accompanist, Edith Evans of Maryville, Ohio, proved pleasing and sincere.

At the Centennial Club on Friday afternoon, Mme. Chilson-Ohrman was introduced for the first time to a Nashville audience, creating much enthusiasm in musical circles with her surprisingly lovely voice and personality. F. Arthur Henkel demonstrated his musicianship and ability as an accompanist.

On Friday evening in the Ward-Belmont Assembly Hall, a recital which was pre-eminently successful, was given by Amelie Throne, pianist, assisted by Fritz Schmitz, violinist, and Estelle Roy-Schmitz, accompanist. The piano numbers were given with breadth, fluency and finish, and Mr. Schmitz's numbers were delightfully played. E. E.

First Wagner Concert of Metropolitan Season

The first all-Wagner concert of the season at the Metropolitan Opera House last Sunday night drew, as these functions always do, an extremely large and enthusiastic audience. Mme. Kurt and Mr. Urlus were the only soloists, the tenor contributing the "Tannhäuser"

narrative, the soprano "Dich Theure Halle" in their best style. Later they were heard in the love scene from "Walküre"—that is, from *Siegfried's* love song to the end of the act. The orchestra under Mr. Hageman played the "Rienzi," "Flying Dutchman" and "Meistersinger" overtures, and the "Ride of the Valkyries."

EASTON ORCHESTRAL ADVANCE

Progress Evidenced at Concert—Laros and Florence Hinkle Score

EASTON, PA., Dec. 14.—Conductor Earle D. Laros of the Easton Symphony Orchestra won new laurels at the first Easton Symphony concert, given Dec. 2, sharing honors with the soloist, Florence Hinkle, whose beautiful voice and gracious personality won her a permanent place with Easton audiences. For beauty of tone color her singing of the "Du bist die Ruh" was notable and her climaxes figuratively brought the audience to its feet.

The work of the orchestra showed what strides it has made since last season, under Conductor Laros. Especially noticeable is the improvement in ensemble, phrasing and tone graduation. The conductor also accompanied Miss Hinkle and shared liberally in the honors which her songs evoked.

Maurice Clement, baritone, displayed his vocal gifts in a pleasing manner. Miss Sutter was a capable accompanist.

DETROIT SYMPHONY CONCERT

Well Played Program for Third of the Season's Series

DETROIT, Dec. 11.—The Detroit Symphony Orchestra, Weston Gales, conductor, gave the third of this season's concerts in the Detroit Opera House last evening. The program, while of less interest than any previously presented by the orchestra, was well played throughout, showing especial artistry in the opening passages of the *Allegretto* movement in the symphony and in the "Danse Macabre." The program was as follows:

Berlioz, Overture, "Le Carnaval Romain," Op. 9; César Franck, Symphony in D Minor; Gluck-Mottl, Ballet Suite, No. 1; Saint-Saëns, Symphonic Poem, "Danse Macabre." E. C. B.

NEW YORK TRIUMPH FOR HUTCHESON

With New York Symphony Orchestra

WALTER DAMROSCH, Conductor, DECEMBER 4TH, 1915

PLAYING MacDOWELL, TSCHAIKOWSKY AND LISZT CONCERTOS

Opinions of New York's Foremost Critics on Hutcheson's Playing of

(1) THE MacDOWELL CONCERTO

Mr. Hutcheson's performance of MacDowell's exquisite second concerto left nothing to be desired. He entered fully into the poetic intentions of the composer in the first movement and gave a charming exhibition of lightness and grace in the Presto Giocoso.—*New York Evening Post*.

He played it with the desirable union of dramatic power, poetic mood and fine finish in technic. The Presto Giocoso was a piece of beautiful workmanship.—*New York Sun*.

(2) THE TSCHAIKOWSKY CONCERTO

There was a triumphant sweep in his playing of Tchaikowsky's concerto.—*New York Times*.

The Tchaikowsky first movement was performed with much dash and brilliancy.—*New York Evening Post*.

(3) THE LISZT CONCERTO

The Liszt music he played admirably, elegance of finish being a feature.—*New York Sun*.

Played Liszt's concerto at the close of the concert with apparently as much energy and fire and with as much evident delight, as he did MacDowell's at the beginning. His playing is well remembered and justly admired here.—*New York Times*.

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BRINGS MUSICAL MESSAGE FROM PERU

Jose Valle-Riestra's Works Establishing Him as the Leader of a New School of Music—Ancient Melodies of the Incas Revived in His Operas and Other Pieces—Progress of Music in South America Quickened Through Broader Public School Training—United States Now Musically "Grown Up," Says Composer Visiting Us After Many Years' Absence

LET Signor Gatti-Casazza give thanks without ceasing that his Metropolitan songbirds have only to contend with the vagaries of New York weather! Señor Jose Valle-Riestra says that the humidity of South America in general, and Lima in particular, where musical interest largely centers, inevitably causes a lowering of the voice, which is one of the reasons why South America has not given us singers of note.

Señor Valle-Riestra's views on South American music and musicians are based on a lifetime of close observation. Although musically trained in France, he is a Peruvian and is known throughout South America as a composer who is reviving the ancient melodies and traditions of the Incas and building on the Indian themes opera that, it is safe to prophesy, will establish him as the leader of a new school of music. The distinguished Peruvian composer arrived in New York last week for his first visit in more than twenty years.

"I find New York so grown up," he said, with an expressive gesture skyward. "When I was here before you were just beginning your wonderful growth, and the *World's* was your tallest building. And your musical growth has apparently kept pace. Since arriving I have gone over the score of Herbert's 'Natoma' and the work of a number of your other composers and I am amazed at the progress made, especially in composition.

Developing Music in Schools

"South America is still in its infancy, musically speaking. About seven years ago we established the Academy of Music in Lima and it is doing fine work in training teachers for public school music. The larger part of our musical effort is being directed toward broadening the scope of musical training in the public schools. Everyone should know sol-feggio; if only for the sake of the speaking voice, a working knowledge of music vastly aids the individual, and this is the theory on which we are building."

The lack of large, organized women's clubs for serious musical study is one of the retarding forces in South America, says the Peruvian composer.

"We hear great things of the work that your women in the United States are doing to encourage good music," said he. "Our young women belong to the Philharmonic Society of Lima and many of them sing in the choruses, but such organized work as you have accomplished through the women's clubs has not yet been attempted.

"Peruvians are a musical people naturally, but interest turns largely toward the lighter dance music and what

you call 'ragtime.' But after the visit of one of the traveling opera companies one invariably hears the urchins in the streets whistling bits of 'Pagliacci' or snatches from Wagner. The musical instinct is there. It needs to be fostered and developed."



Jose Valle-Riestra, the Distinguished Peruvian Composer, Now Visiting the United States. Above, a Snapshot Taken Before His House

Photo by G. G. Bain.

there, of the savage strain which the negro melodies have given to American music.

Particularly in the dances of "Ollanta" are the chanting Indian motifs emphasized, and the opera is rich in fine counterpoint and orchestrations that express in noble music the fiery loves and sorrows and despairs of the ancient days of the sun-worshippers. "Ollanta" was produced at Lima about ten years ago, but the music has not been heard outside of the composer's native land. Another work, also based on Indian themes, is a legend of Jamaica, "The Blush of Me-tah-ne," a one-act opera recently completed. A Requiem Mass and two Elegies are among the serious compositions of Señor Valle-Riestra, who has also done a group of charming melodies, that follow the romantic school in treatment.

A Concert of His Works

A recent concert given by the Lima Philharmonic Society at the Municipal Theater of that city was made up entirely of Valle-Riestra pieces. His "En Oriente," a composition which weaves in music the tragic history of the ancient peoples of South America, was given its first reading at that time.

Señor Valle-Riestra has made a minute study of the costumes and scenic effects of the periods in which his operas are written and has brought reproductions of them with him. Sketches, ancient Indian costumes, glowing in rich Oriental colorings, and books of opera score crowd the tiny apartment at 137 West Sixty-first Street, where the composer is stopping. He will go to Washington shortly, there to read a paper on the music of the Incas before the Pan-American Southern Congress.

A charming little black-eyed boy ran into the apartment as the composer was showing some sketches of Indian costumes. "My grandson," he explained, "he has never been out of a warm country before, but he loves your New York weather. I have promised him if he is good—so very good—that Santa Claus may bring him a sight of real snowflakes for his Christmas. Is it not so?"



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And the visitor solemnly concurred in the assurance that Santa Claus has a habit of bringing wonderful, glistening snowflakes for good little boys and girls to play about in at Christmas tide.

MAY STANLEY.

Esther E. Dale and Miss Frazier Heard at Albany Nurses' Home

ALBANY, N. Y., Dec. 3.—Esther E. Dale, soprano, of Smith College, was heard in recital at the Nurses' Home, Albany Hospital, last night, assisted by Katharine Frazier, harpist. Miss Dale was given a hearty welcome. Besides old English and Scotch songs and a miscellaneous group, MacDowell's "Slumber Song" and "We Two Together," by Kernochan, were given by Miss Dale, with harp accompaniment. Miss Dale was in excellent voice, displaying fine interpretative ability and was accorded an appreciative demonstration. The variety of Miss Frazier's offerings displayed her technical proficiency to advantage. Henrietta Gainsley was an acceptable accompanist.

W. A. H.

Washington to Hear Opera by Rabinoff Company

WASHINGTON, D. C., Dec. 3.—It is announced by an organization recently inaugurated and called the Washington Grand Opera Committee that the Boston Grand Opera Company will appear in this city in conjunction with Mme. Pavlowa's Ballet Russe on Dec. 16, 17 and 18, giving four performances, under the management of Max Rabinoff.

W. H.

Novelties on Schola Cantorum Program

Two subscription concerts will be given by the Schola Cantorum of New York, Kurt Schindler, conductor, on Wednesday, Jan. 12, 1916, and Tuesday, March 7, 1916, in Carnegie Hall. The first will be devoted to compositions of the Russian, Finnish and Scandinavian peoples. At the second concert a new Rachmaninoff cantata, "The Voice of Spring," for mixed chorus, baritone solo and orchestra will be heard, together with a new Stojowski composition, "A Prayer for Poland," and a setting for a group of German folk songs, by Max Reger. The New York Symphony Orchestra, Walter Damrosch, conductor, will appear at the March concert.

A Subscriber for Ten Years

To the Editor of MUSICAL AMERICA:

Inclose a subscription for another year. I know that you receive a great many letters of praise for your splendid publication. Let me simply add that I have been a constant reader and subscriber for the last ten years, and I don't want to miss a single number.

I wish you the greatest of success in your endeavors for the coming year, for you are surely deserving of this for your untiring efforts in the past.

Yours very truly,

REI CHRISTOPHER,

Principal, Warren Military Band School.
Warren, Ohio, Nov. 22, 1915.

George Walter, the Hoboken tenor, recently gave a noteworthy Bach concert in Berlin.



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and as I predicted, we are having a most successful season.

Sincerely,

Grey Rector Stephens

December
Fourteenth

Leo Ornstein Describes Basis Upon Which His Music Is Constructed

"How my music should be played and sung" is set forth by Leo Ornstein, composer of so-called "futurist" music, in *The Musical Observer*.

"The basis upon which this music is constructed is very foreign indeed to the established rules of music," says Mr. Ornstein. "The essence of this music is constructed with an endowment of a universal sympathy which exists between one musical sound and another. All musical tones are related to each other just as by an intuitive force we feel that all human beings are related to each other whether the realization is conscious or sub-conscious."

"Why must a composer labor under the handicap of any formula whatever, or any rules, instead of allowing himself all the freedom possible, so as to make his work as spontaneous, as free, and as expressive as he individually is capable of? Of course, some would claim that this would cause musical anarchy, but I wish to state that by becoming thoroughly free from any theories whatever, I do not mean to say that the composer should lose the sense of the material that he is for the moment employing; on the contrary, one of the most vital issues that I would insist on, is that every

composer should, and must have, to the highest degree, a feeling for the sense of the material that he is dealing with, so that, for instance, when composing for the piano he is conscious of all its capabilities as well as its limitations, and just the same in writing for all other instruments."

"Unfortunately we have evolved a scheme which has now become almost a habit of viewing everything through an outward manifestation. Art has become entirely too photographic these days, and unless we can almost geographically trace a composition there is a tendency to condemn it. We have become so accustomed to photographic art that when we hear a piece of Debussy or Ravel, in which sometimes the finest passages have the strength of mountains in them, we will insist on asking where is the power and strength in this piece, showing immediately that we seek outward signs of strength such as great crashy chords. Is it not possible that a very fine and delicate passage can have the strength of night in it, and the noisy big sounding piece can be pompous, sentimental and weak, even if the noise is tremendous? May not a flower have the strength of a tree?"

VERSATILITY OF RECITALIST

Lois May Alden Heard as Violinist and Pianist at Her Studio

Lois May Alden, formerly a member of the faculty of the New York College of Music and now teaching piano, voice and violin at her private studios at 135 West Sixty-ninth Street, New York City, was heard in a program of piano and violin compositions, at her studio on the afternoon of Dec. 8. She was assisted by Grace Niemann, harpist, and Mrs. Anderson, at the piano. Her program was:

Piano, "Prayer and Temple Dance," by Grieg; Scharwenka's "Nachtlied," Op. 63, and "Der Kreisel," Op. 68; Schubert's Impromptu, Op. 142; Grieg's "Notturmo" and "Butterflies"; Chopin's Scherzo from B Flat Minor Sonata, Op. 35. Violin, works by Vieuxtemps, Hollaender, Oberthur, Saint-Saëns-Pinto, Bach, Ries, Coleridge-Taylor,

Bach-Gounod and Massenet-Marsick, accompanied by harp and piano.

This program proved the versatility of this talented musician and her work in both the piano and violin offerings showed that she has attained a musicianship of a high standard. She displayed fine technique, a tone of excellent quality and interpretative powers of no mean order.

Quartet of Albany Teachers' College Gives Concert

ALBANY, N. Y., Dec. 5.—The male quartet of the New York State College for Teachers gave its annual recital Thursday evening at the college auditorium. The quartet was assisted by Janel Lindsay, violinist. Kolin D. Hager sang Nevin's "Little Boy Blue," and the quartet delivered several numbers, including "Invictus," "The Long Day

Closes," "Winter Song" and "Little Red Drum." The quartet comprises George W. Cooper and Kolin D. Hager, tenors, and Thomas Robertson and George W. Anderson, basses. Harry Russell was accompanist. W. A. H.

FLONZALEYS IN PROVIDENCE

James Harrod on Program—Club and Studio Concerts

PROVIDENCE, R. I., Dec. 14.—The third concert of the De Luxe Series, arranged by Mme. Hall-Whytock, was given at the Elks' Auditorium on Friday afternoon, Dec. 3, when the discriminating audience that the Flonzaley String Quartet always attracts heard a brilliant program and expressed its enthusiasm in unstinted manner. James Harrod, tenor, whom Walter Anderson of New York has added to his list of artists, sang a group of French songs that was favorably received.

Katherine Ricker, contralto, and Elizabeth Stanley, violinist, were the soloists appearing at the Sunday evening concert given at the Strand Theater by Fairman's Orchestra, Roswell H. Fairman, director. Both received abundant applause and were gracious with extra pieces. Stuart Ross, a pupil of Mme. Avis Bliven Charbonnel, was a capable accompanist for both artists.

The first monthly recital of the pupils of Henri J. Faucher, violinist, and Marie B. Faucher, pianist, was given Friday evening in Mr. Faucher's studio.

Mrs. James Bancroft Littlefield was hostess at the open meeting of the Tuesday Morning Musical Club, when an appreciative audience heard the fine program given by Ada Harding-Miller, soprano; Amy Eastwood-Fuller, pianist; Elizabeth Staley, violinist, and Helen Schanck, pianist. G. F. H.

Cordial Audience Greet Concert-Givers in Bluefield, W. Va.

BLUEFIELD, W. VA., Dec. 6.—Jessie Masters, contralto, assisted by Ethel Garrett Johnson, pianist, and Winston Wilkinson, violinist, gave a concert at the Elks' Opera House recently under the direction of Gertrude Watts and Mrs. J. L. Neel. A rather small but thoroughly appreciative audience enjoyed the fine program. Each artist performed admirably and was obliged to grant extra numbers.

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LOUIS KREIDLER

Delights Large Audience in Recital in Fine Arts Theatre



Chicago Tribune, Nov. 22, 1915.—"Louis Kreidler, the baritone, known to Chicago Grand Opera patrons, appeared in recital at the Fine Arts Theatre yesterday afternoon and with better results than most opera singers in such surroundings. The tone which is developed for a certain purpose on the lyric stage was of more penetrating quality than a bona fide concert baritone, and yet so skilled was Mr. Kreidler that in Wolf's 'Verborgeneheit' and Strauss' 'Winterwrihi' and 'Heimliche Aufforderung' he achieved superb contrast of timbre. The mood of the Wolf song particularly was sensitively created, and two songs by Schilling lent dramatic contrast to the group."

Chicago Herald, Nov. 22, 1915.—"A recital given at Fine Arts Theatre yesterday afternoon by Louis Kreidler demonstrated the abilities as a concert singer of a baritone whose activities ordinarily have been connected with the stage. As if to prove that it is not his intention to divorce himself from the style of art that he made familiar to the patrons of Grand Opera in Chicago, the recitalist began his programme with 'Eri Tu' from Verdi's 'Ballo in Maschera.' Mr. Kreidler interpreted this excerpt with excellent skill, but he was successful too in the singing of songs. The singer presented Hugo Wolf's 'Verborgeneheit' with no little charm of tone and feeling, and these qualities he also put into the singing of Strauss' 'Winterwrihi' and 'Heimliche Aufforderung.'"

Chicago Journal, Nov. 22, 1915.—"Louis Kreidler, most

indefatigable of baritones in the Century Opera Company and other operatic enterprises, came to the Fine Arts Theatre yesterday afternoon and demonstrated that besides being a routined operatic singer he is an expert and talented recital artist. He began with the faithful 'Eri Tu' from Verdi's 'Ballo in Maschera,' which he sang so brilliantly that one almost suspected him of acting it as well. However he at all times kept his hands at his sides, thereby making himself noteworthy among the operatic singers who give recitals.

"He continued with a group of German songs by Wolf, Schilling and Strauss. These he sang in a more intimate repressed fashion with splendid tonal quality and a fine feeling for music and texts, the art of the lieder-singer as it ought to be."

Chicago Post, Nov. 22, 1915.—"Mr. Kreidler sang with excellent understanding of what he was doing and with dependable vocal control.

"The 'Verborgeneheit' of Wolf and 'Winterwrihi' of Strauss he sang especially well with appreciation of the text, fine enunciation and feeling for the music. There was an audience of large size which received him with hearty applause."

Chicago Examiner, Nov. 22, 1915.—"Louis Kreidler, who gave a song recital in the Fine Arts Theatre yesterday afternoon, has a powerful resonant voice. He is at his best in American songs and is one of the good reasons why more good American songs should be written."

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Too Much Indiscriminate Encouragement of Immature Singers, Says Mme. Ziegler

Error of Placing too Much Weight upon Mere Possession of Good Natural Voice—The All-Important Office of Vocal Culture—An Authority Who "Disagrees with all Singing Teachers, Past and Present"

IT is usually a difficult matter for an artist who disagrees with all that is and all that has gone before to win a hearing, but when successful results have been recorded over a long period the path is easier and the achievement more pronounced. Mme. Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, is in emphatic disagreement with vocal methods past and present, and she has arrived at a position of such distinction that her views in the matter are of first importance.

"I disagree with all singing teachers past and present," Mme. Ziegler told a MUSICAL AMERICA man the other day. "They either develop no individuality at all, or they develop it too soon from unformed minds and voices. Only the very greatest singers are normally developed. All the rest are singing with excited nerves and hysterical judgment, or following in a rut made for them by the influence of strong personalities. They never get above the subject."

"I was the originator of the National Singing Teachers' Association and all those associated with me in its early days sought the Truth, which should be a law without exception like all fundamental laws. You will remember that Kant held this belief. The Association has since fallen in with physicians, who tirelessly study what the natural voice can do; but it never dawned on them that culture is not nature. They do not realize that nature forms and destroys in a nearly equal degree, nor that it is left for culture to control nature so as to yield superlative results."

"Singing professionally is a process of culture comparable to the development of anything in nature. The American Beauty rose is developed by means of culture and given conditions will bring its due size, perfume and color into evidence."

"But people who have money have been ever willing to give it freely when they have heard a good natural voice, thinking that more than half the battle was won at this point. Great singers make the same error time and again. They forget what they have had to go through to reach their goal, and carelessly flatter the young natural singer, whose friends applaud her whenever she appears and the poor aspirant is deluded by everyone. Her only salvation is for the master teacher to appear at this point and bring her to a realization of the truth. She must be told that no natural voice has the required range and that it is the function of voice culture to make a really good lasting voice, reso-



Mme. Anna E. Ziegler, Director Ziegler Institute of Normal Singing, in Her Studio in the Metropolitan Opera House Building

Photo by G. G. Bain

nant in its entire range, and strong above the orchestra, even in *pianissimo* vocal effects."

Mme. Ziegler was very decided in emphasizing the importance of the element of culture as she conceived it. She is proud of the fact that her school has had five prosperous years and that all its graduates are professionals and self-supporting. There is a special reason for this, she explains. When a pupil enters the school, it is at once determined what the aim of that pupil is and how he is fitted for the work. A definite goal is set, and that goal alone must be worked for. One may become an opera singer, the other a concert singer and a third a teacher or a church singer. This method saves time and regrets. Mme. Ziegler's school is thoroughly equipped to take care of the needs of all, and has enlisted the services of eminent specialists in every department. In outlining the scope of the work of the school, Mme. Ziegler spoke as follows in her address at the formal opening of the Institute, held at the Metropolitan Opera House on Oct. 4:

"What constitutes good singing, how the voice is placed, how it develops strong without losing in fine quality, how a sense of rhythm and tonal knowledge aids the singing, how the breath after due training controls the whole voice and the phrasing and style of the music, how this control gradually comes to govern the graceful and definite action of the muscles leading to nerve release and freedom from nervousness—all these and many other subjects which would be

impossible to take up in single singing lessons gradually in the course of our prescribed curriculum form and set free an artistic singer." H. B.

To Hold Memorial Service for Samuel P. Warren

A public memorial service for Samuel Prowse Warren will be given at the Broadway Tabernacle, Broadway and Fifty-sixth Street, New York, on Tuesday evening, Jan. 11. Will C. Macfarlane, city organist of Portland, Me.; William C. Hammond of Holyoke, Mass., and Frank Taft, all former pupils of Mr. Warren, have been invited to play the organ. The choir of the Broadway Tabernacle, Walter C. Gale, organist and choirmaster, will sing several anthems from the Brahms Requiem, and Margaret Keyes will sing "O Rest in the Lord" from "Elijah."

Bagby Opens His Series of "Musical Mornings"

First of the season's musicales to be given by Albert Morris Bagby at the Waldorf-Astoria, New York, was that of Dec. 6, in which Emmy Destinn, Giovanni Martinelli and Josef Hofmann were the artists. This was the 221st musical morning that Mr. Bagby has given in New York. Miss Destinn sang an aria from Massenet's "Hérodiade," a group of songs by Dvorak, Tosti and Liszt, and with Mr. Martinelli the duo from the first act of "Madama Butterfly." Mr. Martinelli's numbers included

an aria from Boito's "Mefistofele" and a group of Italian songs. Mr. Hofmann played the Beethoven "Moonlight Sonata" and several Chopin compositions. Richard Hageman and Homer Samuels were accompanists.

Henry Phoenix, Blind Violinist, Heard at Asbury Park

At Trinity Parish House, Asbury Park, N. J., Henry Phoenix, violinist; Mrs. Frank Poole, soprano, and Henry Palmer, pianist, gave a concert on Nov. 28 for the benefit of the Choir Fund.

Mr. Phoenix, who has taken up the violin as a profession now that blindness has deprived him of practicing the law for which he prepared, made an appeal in his playing of compositions by Van Goens, Wieniawski, Beethoven, De Beriot, Vieuxtemps and Schubert. He was well received and his playing well spoken of. In songs by Dorl, Newton and Ronald, Mrs. Poole displayed an admirable quality and the ability to sing with great taste. Mr. Palmer, won favor both as soloist in works by Chaminade and Moszkowski and as accompanist for Mr. Phoenix.

Victor Biart Aided by Popular Artists in Studio Musicale

Victor Biart gave a musicale at his studio in Studio Hall, New York, on Monday, Nov. 29, when he had as assisting artists Herbert Dittler, violinist; Marcus Kellerman, bass-baritone, and Chester Benedict, pianist.

Messrs. Biart and Dittler gave a classic reading of Mozart's F Major Sonata and a Raff March. For his solo group Mr. Biart chose a Schumann Arabesque, Theodore Spiering's Intermezzo and a Karganow Mazurka, which he played with taste and musicianly feeling. Mr. Kellerman scored in songs in German by Löwe, Hoffmann and Hermann, and in an American group by Homer, Kramer and Bartlett. Svendsen's Romance and Vieuxtemps' "Ballade and Polonaise" were played in a very happy manner by Mr. Dittler, a violinist of exceptional gifts.

Casals Recital Notable Event at Oberlin Conservatory

OBERLIN, OHIO, Dec. 6.—The fourth number of the Artist Recital Course of the Oberlin Conservatory of Music, was given in Finney Memorial Chapel, last Tuesday evening, by Pablo Casals, the famous cellist. The program contained a Sonata in G Major by Handel, the A Minor Concerto by Saint-Saëns, two movements of the A Minor Sonata by Boccherini, as well as numbers by Fauré, Bach, Saint-Saëns and Popper. The recital was perhaps the best of any description ever given in Oberlin. Prof. W. K. Breckenridge of the conservatory faculty, played the accompaniments well.

Elman Heard in Grand Rapids After an Absence of Five Years

GRAND RAPIDS, MICH., Dec. 4.—Under the auspices of the Grand Rapids Orchestral Association, at the High School Auditorium, Mischa Elman appeared in concert last evening after an absence of five years. His marked polish of style, together with his amazing virtuosity, virile tone, and warmth of emotion, were most appealing to the audience. Walter H. Golde, at the piano, gave splendid support. E. H.

Harold Osborn-Smith Opens Studio

Harold Osborn-Smith, the widely-known coach, pianist and accompanist, has opened studios at Harperly Hall, 1 West Sixty-fourth Street, New York. He will be active in all three capacities this winter.

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COLUMBUS GREET'S STOKOWSKI WARMLY

Welcomed Back with Philadelphia Orchestra—Oley Speaks Gives a Concert

COLUMBUS, OHIO, Dec. 8.—The important concert of last week was that of the Philadelphia Symphony Orchestra, conducted by Leopold Stokowski. This conductor made many friends here when he conducted the Cincinnati Orchestra. The program gave genuine delight, the welcome accorded Mr. Stokowski being extremely cordial. The audience was of large proportions. The soloist, Herman Sandby, 'cellist, proved to be an artist of commanding description, who made a fine impression. This was the second of the Lacy series of "Quality Concerts" for this season.

The Oley Speaks concert attracted a large audience to the First Congregational Church last night, a church where

Mr. Speaks was long the baritone soloist and where his sister, Alice, who shared in this program, was solo contralto. In fact, these two singers were retained until the boy choir replaced the quartet.

It was thus under the happiest circumstances possible that Mr. Speaks gave his concert, which was composed of a group of classic and modern songs for each singer in the first part, the second half made up of Mr. Speaks's own compositions, many of which have become very well known.

Cecile Battier, soprano, whom Mr. Speaks chose to assist him at this concert, disclosed a fresh lyric voice of considerable proportions somewhat more attractive in the higher passages of the songs. In every song she sang there was refreshing sincerity, and a certain grace all her own.

Samuel Richard Gaines was a tower of strength at the piano in the first part. In all of the Speaks songs, the composer presided at the piano, giving sensitive musical support, if not always letter perfect. This is easily excused in Mr. Speaks, because he has never posed as a pianist.

Mr. Speaks and his sister have never been heard to better advantage in this city than on the occasion of this concert, both having a distinct and individual style, always extremely musical, with an ever increasing appeal to those who love to get the complete message of the song. Columbus showed its honor for and belief in its native composer last night, and proved the falsity of the old saying that "a prophet is not without honor, save in his own country."

The program was composed of songs of Handel, Carissimi, Gluck, Schubert, Ronald, Branscombe, Sanderson, Huhn, Seiler, Dix and twenty of Mr. Speaks's songs. Those of the latter which stood out as of particular interest in the memory of the writer, were the second group, done by Miss Speaks, made up of "In Maytime," "Life's Twilight," "To You,"

and "When the Boys Come Home"; the fourth group, sung by Mr. Speaks, "When Mabel Sings," "Life," and "On the Road to Mandalay," and the final group sung by Miss Battier, "A Little Way to Walk with You," "Summertime's Song," "Little One a-Cryin'" and "Morning." In this final group, Miss Battier was at her very best, interpreting the text with understanding, buoyant tone and considerable fervor.

ELLA MAY SMITH.

"Katinka," the new operetta by Rudolph Friml, which Arthur Hammerstein is producing, is reported to have made a success in its first performance on Dec. 2 at Morristown, N. J. The piece is scheduled for a New York premiere on Christmas Eve.

ETHELYNDE SMITH

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Ethelynde Smith is Soprano of Unusual Talent

"The concert attracted an immense audience. The program was an attractive one, each number commanding enthusiastic applause."

"The first appearance of Miss Smith in concert in Buffalo will mean a demand for her early reappearance, for she has a soprano voice of charming quality and she uses it with excellent taste. Moreover, her selections were such as to bring her intimately in touch with her audience, whose entire interest she commanded in every number."—Buffalo (N. Y.) News.

CONCERT ATTRACTS THROG

Concert Was One of the Most Delightful of Any of the Series—The Attendance Broke All Records.

"Ethelynde Smith is a singer of much personal charm with a fine, clear voice, and schooling which bespeaks wide cultivation. Her ability as a lieder singer was disclosed in three numbers, 'Im Kahne' (Grieg), 'Niemand Hat's Gesehn' (Loewe), and 'Wir Wollen Ein Land' (Sinding), in all of which she won unvarying success. She was recalled for an encore. In her song in the second group, 'Hail Ye Tyme of Holidayers,' by Gena Branscombe, the radiance of her voice and her joyous delivery, enhanced by its interesting accompaniment, won her a warm tribute of appreciation. 'Spinning-Wheel-Song,' by Fay Foster, dedicated to Miss Smith, was lovely. In another group . . . Miss Smith displayed her versatility of style and charming interpretation of children's songs. She was recalled for an extra number."—Buffalo (N. Y.) Courier.



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A Tribute to FLORENCE MACBETH as a Concert Singer

Savannah (Ga.) Morning News, November 17, 1915.

AN ARTIST CONCERT

Miss Macbeth Charmed Her Audience Last Night

Charm, naturalness and sympathetic interpretation characterized the singing of Florence Macbeth last evening when she was presented by the Music Club in the first artist concert of this season.

Though she possesses the talent of the artist and displayed dramatic ability, there was nothing of the false or affected about her, and she impressed her audience with her genuineness in the simple girlish costume that she wore, in her unabashed acceptance of the flowers presented by the club, in her generous response with encores and in the selection of her numbers.

Though Miss Macbeth is a coloratura soprano she did not follow the example set her by most artists of this type and give a programme of songs merely to display the possibilities of her voice, but she chose songs rather for their own beauty and appeal, and she found through them the responsive chord in her audience. Her French accent in the first group of songs was perfect and in the English group her enunciation was distinct and easy.

Miss Macbeth won her audience with her group of French songs and her last French number, "Villanelle" (Del' Acqua) was one of the most enjoyed on her programme. In the encore which she gave her voice was heard at its best, and throughout this number, where the piano followed the voice, there was not a shade of variance from the absolutely true note and her tones, especially in the exquisite middle register of her voice, were pure and rich.

Her singing reminded one of a bird or flute, noticeably so in the Verdi Aria, "Caro Nome" from "Rigoletto." Her voice was beautifully sympathetic when she gave one of her Franz numbers, "Mutter, oh sing' mich zur Ruh," but with her temperamental understanding, her mood was quick to change, and her voice with her mood, when she gave one of her bright, English numbers, "To a Messenger," by La Forge. She repeated this charming number as an encore, as she did another of the English group, "The Enchanted Forest," by Phillips.

Miss Macbeth's programme consisted of three arias and one group each of French, German and English songs, in each one it would seem that it was best. She has a range that will be envied by the sopranos who aspire to great things, and her excellent breath control made her tones move on to do her bidding. Miss Macbeth seems to sing because she loves to sing, and if at her first concert when in her own yard she sang for pins, she

resented it when the audience sang with her in one number, it would seem that she has entirely outgrown this episode, for last evening she seemed so to love to sing as to almost invite her hearers to sing with her and, if they would, to "join in the chorus" and be happy, too.

Though the concert was Miss Macbeth's the accompanist, Mrs. Yeatman-Griffith, shares with her the honors of the evening. She was in sympathetic accord with her singer at all times and her accompaniments, when in the loudest parts, were kept under the voice and seemed to afford just the vehicle that carried the singer's tones out and away. If the singer's programme needed anything to make it entirely charming, it was the accompanying of Mrs. Griffith, and with the combination of Miss Macbeth's voice and Mrs. Griffith's playing the Music Club presented a concert of which it may be justly proud and one which the audience will long remember.

The Savannah (Ga.) Press, November 17, 1915.

MUSIC CLUB PRESENTS GIFTED ARTIST

In Miss Florence Macbeth's Appearance In Concert Last Evening

The first artist concert of the Savannah Music Club this season was given last night at the Lawton Memorial, when Miss Florence Macbeth appeared in a programme full of charm and beauty and delighted her hearers with her presence and her art. For not only has the young singer a voice of rare richness and beauty, which has been perfectly trained, but she possesses a personality so pleasing and a manner so charming that to hear her sing was a double delight.

In her programme she gave three brilliant arias, which brought out the full beauty of her young voice, which also found perfect expression in three groups of songs, in English, in German and in French. Nothing could have been more perfect than her rendition of the Rigoletto number, or of the French song, "Villanelle," with which she closed the programme, yet in the German group she was equally at home and she sang the Franz number with a feeling which was remarkably beautiful.

In Mrs. Yeatman-Griffith, Miss Macbeth has an accompanist whose art contributed much to the evening's pleasure, for her playing was all that could be desired, forming just the necessary background for the beauty of Miss Macbeth's voice and completing an evening of perfect pleasure.

The Music Club is to be congratulated on the brilliant and beautiful concert with which its artist concert season was opened.

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—Photo Dover St. Studios.

ECHOES OF MUSIC ABROAD

Richard Strauss's New "Woman Without a Shadow" to Have Première in Dresden—Director of Vienna Court Opera Induces Pittsburgh's Ex-Newsboy Tenor to Remain—Noted Wagnerian Singer Goes Over to the Dramatic Stage But Keeps Her Bridges Intact—Musical Beehive at Ruhleben Where Many Musicians Are Interned—New American "Mimi" in London—Lilli Lehmann's Ex-Husband Has a Birthday—One Family Gives Four Professional Musicians to Germany

IT has been decided that Richard Strauss's new "Woman Without a Shadow" shall cast her first shadow across the stage of the Dresden Court Opera early in the season 1916-'17. Although the composer is the conductor-in-chief of the Berlin Royal Opera, his fortunes are bound up in a peculiar manner with the Dresden house because of the fact that his "Salomé," "Elektra" and "Rose Cavalier" all started out on their respective careers from that stage. "Ariadne auf Naxos," by way of exception, had its première in Stuttgart, but with his latest work Strauss will return to his old allegiance.

In "The Woman Without a Shadow" Strauss promises the world an opera that will be, to quote his own words, "very harmless" and "very concentrated."

ALTHOUGH William Miller, Pittsburgh's ex-newsboy tenor, had decided to break away from the Vienna Court Opera, he and Director Hans Gregor have now reached a new agreement whereby he will remain where he is. Miller's rapid rise to the front rank of opera tenors has revealed an uncommon propulsive force in his artistic equipment and has cast a picturesque glamor over his newsboy beginnings—a glamor possible only in the light of present success.

At the same time the Vienna institution is suffering a severe loss this winter in the withdrawal of Anna Mildenburg, the distinguished Wagnerian and Straussian singer, from the ranks of the "regulars." At first it was announced that she would devote her time and future to guest engagements only, but it has since become evident that she has ambitions for the laurels of the purely dramatic stage, and the result is that hereafter she will divide her energies between opera and the dramatic stage.

She will make her first appearance as a speaking actress in Darmstadt in the principal female rôle in Hermann Bahr's play, "Der Querulant." Bahr, who was the author of "The Concert," made famous here by Leo Dittrichstein, is Frau Mildenburg's husband, which hyphenates her name into Bahr-Mildenburg, in accordance with the German order.

THERE are now interned at Ruhleben in Germany thirty-three professional musicians and nine music students belonging to enemy countries. The majority of them, according to the official list given out by the German Government, are British subjects.

For Americans the most interesting man in this musical colony-by-compulsion is undoubtedly George Fergusson, the baritone and teacher of singing, who has been a resident of Berlin for many years and has taught probably hundreds of American students. A few years ago he married Ethel Ostrander of New York.

Among the interned pianists is Harry Field, a former Torontonion, but a resident of Dresden of long years' standing. He had established himself in the forefront of the Saxon capital's pianoforte teachers. Two other Canadians in the camp are Ernest Macmillan, who had been studying the organ and composition in Berlin, and John D. Ketchum, a piano student.

This is Ruhleben's full roster of professional musicians:

Singers: George Fergusson, Sumner Austin, Edward Bonhote, Mario Cuttayar, Charles Howie, Frederick Keel, Prof. Julius Schweitzer, Joseph R. Thompson.

Composers: Leigh Henry, Richard Abbott, Edgar L. Bainton, Roland Bocquet, Leland Cossart, Benjamin Dale, Digby La Touche, Bryceson Treharne.

Pianists: Norman Hewitt, William Lindsay, Waldemar Pauer, Arthur

don't get any extra jam on our bread! We have formed a musical society, which controls all the music of the camp, and we have had some concerts and recitals—there is quite a good string quartet; there have been also some lectures on music, and, in fact, there is a course going on at present on modern musicians which is of so advanced a character that only a few can hope to keep up with it; a great number of the musicians spoken



The Large Festival Hall in the Mozarteum in Salzburg

Speed, Roger Thynne and Harry M. Field.

Conductors: Charles Adler, Charles Weber.

Organists: Arthur Griffin Claypole and Percy C. Hull.

Violinists: J. Peebles Conn, William Leslie Harris, Godfrey Ludlow, Walter Riley.

'Cellists: Arthur Williams, Carl Fuchs.

Flautist: Hans Savage.

That this camp is a busy hive of musical activity is evident from letters received from some of these musicians by friends in England. The London *Daily Telegraph* quotes a letter written to Sir Alexander Mackenzie by Frederick Keel, who with Benjamin Dale—both professors at the Royal Academy of Music—was at Bayreuth when the war broke out:

"We are both keeping our hands in by doing some teaching. I have eight pupils for singing, and Dale a number for composition and harmony—this being a work of charity and benevolence, we

of I have never heard of! Besides all this, we have lectures on every conceivable subject by all kinds of lecturers, and plays, some quite well done, arranged by our dramatic society. We musicians have built a shed in which we hope soon to get a piano."

The lectures on advanced modern musicians referred to were probably a series given by the brainy Leigh Henry, which dealt with such men as Béla Bartók, Zoltan Kodaly, Erik Satie—who was represented on a recent piano recital program in New York—Egon Wellez, Géza Vilnay, Gianotto Bastianelli and Alfred Casella. The interned musicians may thus owe to their imprisonment an acquaintance with these moderns which they might not have acquired otherwise.

Leigh Henry himself was for some time the musical director of the Dramatic Art School in Florence. In addition to lecturing on music and the drama, he is one of the directors of the Ruhleben Dramatic Society, which has already given "Androcles and the Lion" and is rehearsing "Strife," "Captain Brass-

bound's Conversion" and "The Rising of the Moon." Mr. Henry has been designing scenery and costumes, composing incidental music for one of the plays to be given and studying Russian. He writes that they have a good string orchestra there, but very weak woodwind and brass.

VLADIMIR DE PACHMANN has been entertaining a London interviewer with an anecdote of an encounter he once had with the late Carl Goldmark. The eccentric Russian pianist, who has never grown up, met Goldmark in front of the latter's town house. Now the lamented Austrian composer's one great fault, as *London Opinion* observes, in an explanatory aside, was his overweening conceit.

As De Pachmann and Goldmark walked away the pianist pointed back at the composer's house and said: "That modest little edifice will be signally distinguished some day after you are dead."

"Indeed!" said Goldmark, showing interest.

"Yes," continued de Pachmann, "they will decorate it with a tablet."

"And what do you suppose they will say on the tablet?" asked the composer eagerly.

"To let!" replied de Pachmann.

HAVING gained the favor of her London public as *Tosca*, Jeanne Brola, the American soprano, has now added *Mimi* to her repertoire at the Shaftesbury Theater. Hers was a very serious-minded *Mimi*, according to *The Referee*, but her work carried conviction and she "died" particularly well.

NEXT to Julia Culp and Elena Gerhardt in the affections of the *Lieder* loving public of Germany stands Lula Mys-Gmeiner, whose concert career has not been so uninterrupted as that of the two prime favorites mentioned since, as she is a contralto, she takes a season off every now and again for domestic reasons more or less peculiar to contraltos.

Frau Gmeiner's family is one of those

[Continued on page 18]

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ECHOES OF MUSIC ABROAD

[Continued from page 17]

so frequently found in Germany, in which music "runs" professionally. A sister of hers, Ella Gmeiner, who lives in Munich, and a brother, Rudolf Gmeiner, have also attained some distinction as concert singers, and now another sister, Luise Gmeiner, is commanding attention as a pianist of much promise and even fulfillment. Frau Mys-Gmeiner and this sister gave a joint Brahms recital in Berlin the other evening, when the pianist proved herself a worthy collaborator with her more distinguished sister.

One of her numbers was the F Minor Sonata. Verily, if Brahms were alive and drawing performance royalties for this work, he would become a multimillionaire before this season is over, for the Brahms-sonata-propaganda is

being carried on both here and abroad with unprecedented insistence.

BIRTHDAYS, especially those that mark off the even decades, being occasions for much outpouring of congratulations and gifts in Germany, no one there, be it woman or man, is permitted to forget the reckoning of the passing years. The individual's age cannot be concealed very successfully in that country anyway, as every resident, whether native or foreign-born, is required to register all particulars concerning the time and place of his or her birth at the *Polizei*.

It comes as something of a surprise to hear that Paul Kalisch, the German tenor, celebrated his sixtieth birthday the other day. Kalisch is Lilli Lehmann's husband—or rather, he was. For years he was one of the leading tenors at

the Wiesbaden Court Opera, while the imperious Lilli's headquarters were in Berlin—her home is in the picturesque Grunwald section—but after the first short-lived glamor of their romance had been dissipated neither Kalisch nor his more celebrated spouse found the distance between Wiesbaden and Berlin too great to be conducive to connubial happiness.

The husband was always supposed to be much younger than Frau Lilli, but a difference of ten years in age is of much greater significance at the high noon of life than in the late afternoon. Frau Lilli herself frankly confesses that she likes dogs, and animals generally, much better than humans. As for ex-husband Kalisch, he has been living in Munich ever since retiring from the Wiesbaden Court Opera.

Another recent "birthday child" in Munich was Theresa Vogl, the wife of Heinrich Vogl, and a celebrated *Isolde* and *Brünnhilde* of other days at the Munich Court Opera. She has just rounded out her three score years and ten. It is twenty-three years now since she left the stage, after having sung from the time she made her debut in Karlsruhe at the age of twenty until she was forty-seven. Her husband, who died in 1903, was equally celebrated as a tenor, and their married life, dating from the beginning of their stage career, provides one of the exceptional instances on record of enduring happiness between two opera stars.

It was by special command of King Ludwig II that the Vogls went to Munich from Karlsruhe to replace Tichatschek and Frau Bertram Mayer in "Lohengrin," when these singers had incurred the royal displeasure at the dress rehearsal. Wagner himself was not very kindly disposed toward them at first, but later he learned to value their artistic worth very highly. Therese Vogl is now living quietly at her country home a few steps from her birthplace on Lake Starnberg in Bavaria.

AFTER devoting many years to conducting orchestras, Landon Ronald returned to his first love, the piano, for one occasion only, at the first performance of the present revival in London of the wordless play, "L'Enfant Prodigue"—one of the sensations of a quarter of a century ago.

The part of the pianist in this production is of so delicate and difficult a nature that an experienced artist is required for it. The composer of the music, André Wormser, was the pianist in the original London performances. The scenario of "The Prodigal Son" was written by Michel Carré, brother of ex-Director Carré of the Paris Opéra Comique.

ST. PAUL'S Cathedral in London has had three great organists in the last seventy or eighty years. The first "robust mortal running with swift fingers over the concordant rules of wood," notes the *London Evening Standard*, was Goss—a good composer, but a bad disciplinarian.

Then came Sir John Stainer, who distinguished himself in both departments and was the founder, with Dean Gregory, of the Episcopalian services of today. The tradition thus established has been carried on by Sir George Martin, the composer of numerous admirable compositions for church usage. The monuments to Goss and Stainer are two of the best in the Cathedral.

WARSAW'S Conservatory of Music, which can boast a Chopin and a Paderewski among its past pupils, has lately been able to celebrate what was its hundredth birthday if a quarter of a century of suspended animation early in its career be ignored. It was in 1815 that it was founded as a School of Music and Dramatic Art by the Warsaw composer, John Elsner. A few years later the name was changed to Conservatory—but in 1830 the institution was closed because of the Revolution and it was not until 1856 that it was re-opened. Many of its pupils, apart from Chopin and Paderewski, have become celebrated in the world of music. J. L. H.

Arthur Rubinstein, the young Russian pianist, who toured this country eight or nine years ago, is spending this season in London.

Adele Krueger, soprano, gives her New York recital in Aeolian Hall, Jan. 4.

Sensational Success

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C Minor Concerto

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ODEON RINGS WITH LOUD APPROVAL OF
CARL FRIEDBERG.

Audience Stamps Applause When Soloist Refuses a Seventh Encore.

Applause, such as rarely shakes the Odeon, followed one of the most masterly performances by soloists and orchestra that St. Louis music lovers have heard in many a day when Carl Friedberg, pianist, concluded Beethoven's C Minor Concerto at yesterday afternoon's Symphony concert.

Six times was Friedberg recalled by the enthusiastic audience, and when hand-clapping failed to procure the coveted encore, stamping of feet was added to the applause. But Friedberg was obdurate and no encore was forthcoming.

St. Louis, Mo., *Republic*:—

Delicacy of Pianist's Work the Great Feature of Symphony Concert.

* * * The reception given to Mr. Friedberg and the Beethoven Symphony amounted to a real ovation—the word being really indispensable. The distinguished visitor is one of the most comparatively few German pianists before the American public; and as an interpreter of Beethoven he must be placed in advance of any other artist that has visited St. Louis in a decade—if, indeed, such sympathetic and comprehending work has been done here within the memory of the present generations of concert-goers.

* * * The charm of the work done by the artist was the delicacy, the poetry, "the whispering power," which he possesses in greater abundance than any other pianist who can be brought to mind.

He seemed to be able to get at the soul of his instrument more intimately than other great pianists.

St. Louis *Post Dispatch*:—

The Symphony Orchestra's concert yesterday was trebly distinguished by Carl Friedberg's truly magical performance of Beethoven's C Minor Concerto for the pianoforte.

Friedberg is called the "Poet of the piano," and rarely, as his playing proved, has a nickname been bestowed so aptly. * * * He is a musical Benvenuto Cellini—a goldsmith of precious tones, a carver of exquisite ivories, a cunning artificer in the jewelry of sounds.

His interpretation of the Beethoven Concerto, itself a lyric masterpiece entirely fitted to his genius, was a thing of beauty which will linger as a joy forever in the memories of those who heard it.

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THUEL BURNHAM'S

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AMONG the recitals and concerts Mr. Burnham played during the month of November, five were given under the auspices of prominent colleges. Excerpts from some of his press notices are given below:

RALEIGH, N. C. (RE-ENGAGEMENT), PEACE-ST. MARY'S INSTITUTE

"This was Burnham's second engagement here and the memory of his first appearance doubtless contributed to the large crowd that heard him again with even greater pleasure than on his former appearance last Spring.

The climax of the program came at the close of the March Militaire, when the audience was on its feet with enthusiasm and delight."—*Raleigh Evening Times*.

BLUFFTON COLLEGE—LIMA, OHIO

"The highest in music has a most worthy exponent in the person of this young artist who today ranks among the greatest. He presented a well-balanced program, ideally artistic, playing throughout in a thrilling and finished manner. His playing of the Rachmaninoff Prelude fairly bristled with the savagery and fierceness of the Russian spirit. After a tremendous success with the Chopin Polonaise he responded at once with another taxing Polonaise by the same master. After the last group, the crowded auditorium broke loose in a storm of applause, and the artist completed his long program with one of Schubert's beautiful melodies."—*The Witmarsum*.

FARGO COLLEGE CONSERVATORY OF MUSIC—FARGO, N. D.

"The masterful and intelligent playing of Burnham is sure to win him his rightful place among the peers of public artists. His technical equipment is such as to make the most difficult passages seem but trifles. He employs strength when required, yet without violence, and in the delicate running passages he never fails in clear articulation. His use of the pedals is always masterful. The Mozart was thoroughly effective in tone coloring. The thrills in this number were executed with consummate skill. The melody line running through the crisp yet subdued accompaniment was superbly thought out."—*Fargo Forum*.

YANKTON COLLEGE—YANKTON, S. D.

"A pianist of marked individuality of style, adorning everything he touched with new beauties of tone and treatment, was Thuel Burnham last evening. With scarce a novelty upon the program there was not a wearisome moment, but rather a constant wonder at the new life and fresh thoughts animating each thing done. The first movement of the Beethoven Sonata was given a highly poetic reading without over-sentimentalism, while the Presto swept on like a rushing wind. The Liszt 'Liebestraum' received a marvelous reading, with exquisite pedal effects."—*Yankton Press and Dakotan*.

LUTHERAN LADIES SEMINARY—RED WING, MINN.

"By his wonderful work throughout the entire program, Burnham demonstrated his right to the title of a great artist. His playing fairly glows in its vivid and changeable prismatic coloring, and he infuses much of his temperament into his interpretation. His group of Chopin numbers was delicately and deeply poetic. They delighted the audience by the clarity of their utterance and the ineffable distinction of their presentation."—*Red Wing Daily Republican*.

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TWO PHILADELPHIA SOPRANOS HEARD

Recitals by Margaret Mitchell and Dorothea Thullen—Choral Concerts

PHILADELPHIA, Dec. 13.—Margaret Ashmead Mitchell, soprano, gave her second annual recital before an appreciative audience in Griffith Hall Monday evening, when her clear, flexible voice, which has been admirably trained under the direction of Edwin Evans, was heard in a program of more than ordinary interest. Mrs. Mitchell sings with taste and understanding, and it was with much of artistic style and sincerity that she gave on Monday evening four groups of songs, ranging from early Italian and Old English, through Schumann, Schubert and Rubinstein, Dvorak, Busch and Dell'Acqua, to a final group including "Chanson indoue," by Rimsky-Korsakow, and three songs by American composers, "The Call of Cupid," Mary Turner Salter; "Chimes," Lola Carrier Worrill, and "Come Unto These Yellow Sands," LaForge. The accompaniments were well played by Joseph W. Clarke.

Dorothea Thullen, one of Philadelphia's popular singers, displayed her versatile talent at a recital at the New Century Club Wednesday afternoon. Miss Thullen has a voice of rich soprano quality, of fair volume and good range, which she uses with keen intelligence and expressive feeling. Her program on Wednesday included a wide range of selections, presenting the marked contrast between Purcell's dainty "Nymphs and Shepherds," Paladilhe's "Psyche," which was particularly well done, the "Voi che Sapete" of Mozart and "Dich theure Halle," from "Tannhäuser."

The Mendelssohn Club, Philadelphia's famous chorus of male and female voices, which for many years was directed by Dr. W. W. Gilchrist, gave the first concert of its forty-fourth season at Horticultural Hall on Thursday evening. The artistic standard of the club has not been lessened in any degree under its new leader, Charles E. Knauss. All of its numbers, the most interesting of which was "The New Day," by Camille Zeckwer of this city, which was awarded the prize offered by the Mendelssohn Club of Cleveland, were sung with characteristic precision, smoothness and tonal beauties. Other special numbers by the chorus were Dr. Gilchrist's "What Is More Gentle?" and the hymn, "The Long Day Closes," sung as a tribute to the memory of Frederick K. Moore, late secretary of the club, who died last August. The soloists were Meta Reddish, soprano, whose principal number was the Mad Scene from "Lucia," sung with admirable facility and much brilliance, with flute obbligato by Roscoe Possell, and Hans Kindler, cellist of the Philadelphia Orchestra, who was heard with his usual success.

The Hahn Quartet presented its first recital of the season in Witherspoon Hall last Friday evening, preserving its well-deserved reputation in an admirable interpretation of the Quartet, Op. 18, No. 2, Beethoven; Romanza, Grieg; Irish Reel, Grainger; Five Novelletten, Glazounow. In addition to Frederick Hahn as first violinist, the quartet includes Charlton Murphy, viola, and Bertrand Austin, cello, who were heard with it last season, and a new second violinist in the person of Carlton Cooley, a pupil of Mr. Hahn.

A. L. T.

Brief Extracts from John C. Freund's Public Addresses.

No. 5

If we Americans spend so much on music and have reached a high degree of musical appreciation and culture, the natural question arises:

Why do so many foreign artists go back to Europe and damn us for what they claim is our lack of culture and musical appreciation? For they do it, and it has done much to create a cruelly wrong impression about us, especially in Germany!

My answer is direct and simple:

The foreign artists who have been here and who have gone back to Europe to damn us have done so because they failed here.

And they failed because our standard has risen so high that only the best are wanted and can succeed here.

Whether it be at the opera, at a symphony concert, at a piano or violin recital, there are too many cultured Germans, Italians, French, Scandinavians, English and other foreigners, not to speak of travelled and educated Americans, who know "what's what" in music, and who cannot be fooled by imported mediocrities or "has-beens."

Yet, with all this, the general opinion in Europe is that while we are rich—very rich—and are conceded to be enterprising and eminently practical, yet when it comes to matters of art, the drama, sculpture and especially music, we are simply a lot of "barbarians."

You hear this everywhere in Europe, in the cafés, in private homes, you read it in the foreign journals, it is discussed on the railroads, on the Transatlantic steamers.

Unfortunately, this prejudice on the part of Europeans permeates society here.

It particularly affects well-to-do Americans who travel and leads them to have no confidence in their own musicians and music schools.

Of course, there's a pretty strong reason—a business reason—for this prejudice in Europe.

They don't want to lose the millions and millions of dollars that our boys and girls studying music have been spending over there.

We have in this country to-day better music teachers, better and safer music schools and conservatories than they have in Europe, and we have a cleaner life for our young girls and our young men studying music.

Why should we not have better music teachers and music schools?

Here have come the best brains and musical talent from all lands, and especially from Germany, France and Italy, by the thousands.

Think of the millions and millions of music loving people who have migrated to these shores!

Did they all lose their love for music, their musical taste, their musical knowledge when they became American citizens?

Is there something blighting in American citizenship?

Have all our musical critics—including the educated German critics—been writing for years and years for nothing?

Think of the tens of thousands of Americans who have been to Europe to study music!

Did they all bring back nothing of musical knowledge and culture?

Have all our music teachers and music schools been working for years for nothing?

Have all the great orchestras, singers, pianists, violinists, musicians, American as well as foreign, performed and travelled through this country, for years, for naught?

Rubinstein Club of Washington Appears Under New Conductor

WASHINGTON, D. C., Dec. 11.—The Rubinstein Club gave its first public concert of the season as well as its initial appearance under the baton of Herndon Morsell on Dec. 8. The program opened with "Our Greeting," composed by Mr. Morsell. The club was heard in four other numbers, closing the evening with "Viennese Serenade" (Stevenson) in which Millo Picco sustained the solo parts and an artistic accompaniment was offered by Edith M. Brosius, harp; Mary Mullaly, organ; Herman Rakemann, violin, and Richard Lorleberg, cello. Mrs. Brosius displayed technical and in-

terpretative skill in her several solo numbers and Signor Picco sang the aria from "Le Roi de Lahore" (Massenet) and the Rossini "Largo al Factotum," and other numbers with dramatic effect.

W. H.

Ethel Newcomb in Two Piano Recitals at Schenectady, N. Y.

SCHENECTADY, N. Y., Dec. 10.—Ethel Newcomb, who has joined the faculty of the Schenectady Conservatory of Music, was heard in a piano recital Saturday evening at the home of Mrs. Everett Smith. With Mrs. Smith she played a program arranged for two pianos.

W. A. H.

MUSIC ENIERS STATE BUILDING AT ALBANY

Chorus Gives Its First Concert There—Harrod Soloist of Orchestra

ALBANY, N. Y., Dec. 11.—The first time the auditorium of the State Education Building was used for musical purposes was last night, when the Albany Mendelssohn Club was permitted to use it for its first concert. The big number on the program was Stevenson's "Omnipotence," with Mme. Evelyn Scotney, coloratura soprano, singing the solo. Mme. Scotney sang with rare charm, and her work was most satisfying throughout the evening. Another big number was "Break, Break, Break," a setting by Brewer of Tennyson's poem. In "On the Road to Mandalay" the incidental solo was sung by Frank G. Ruso. Dr. Frank Sill Rogers wielded the baton as director and held his singers under perfect control. Harry Russell was accompanist, with William L. Glover of Troy at the second piano, during "Omnipotence." Herbert Seiler was accompanist for Mme. Scotney.

The Albany Philharmonic Orchestra achieved one of its greatest successes at its fifty-first concert on Dec. 6 in Harmanus Bleecker Hall under the direction of Conductor Frederick P. Denison. Its most ambitious presentation was the Elgar suite, "The Wand of Youth," and the orchestra effectively interpreted the spirit of the composer. "Valse Triste" of Sibelius, the "Funeral March of a Marionette" of Gounod and excerpts from "The Damnation of Faust," Berlioz, were also included in the program. Dudley Matthews, the concertmaster, and Edith Ross Baker, accompanist, contributed much to the excellence of the concert, and a feature was the harp playing of Katherine Frazier.

Manager Kaestner made a happy choice in the selection of James Harrod of New York as tenor soloist, and his work has not been excelled by a young singer in Albany in some time. He sang "Cielo e mar" of Ponchielli, and he brought to it fine phrasing and a pleasing voice. He sang "La Donna è Mobile" with dash and spirit, as well as several songs. He played his own accompaniment to his encores.

Frederick Schlieder, president of the State Music Teachers' Association, gave an address before the Albany Music Teachers' Association Tuesday evening at the home of Mrs. F. P. Denison, in which he stated he believed the United States will soon be the music center of the world. He explained the work of the association in bringing music more to the foreground and its efforts to make it a part of the curriculum of every public school.

An artistic interpretation of Gounod's "Redemption" was given Dec. 5 at St. Vincent de Paul's Church by the organist, George Yates Myers, and the Vincentian male chorus of forty singers, assisted by well-known soloists—Robert Maitland, baritone; Florence Wertheim, soprano; Mrs. James T. Teaffe, contralto; John Campbell, tenor, and J. Emmet Wall, baritone.

W. A. H.

Miss Basile Anglin, a niece of Margaret Anglin, the actress, was recently heard in the second of a series of recitals at the Academy of Holy Names, Albany, given under the auspices of the Harmonic circle.

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Some of the many striking tributes to the artistic triumph of MARIE SUNDELIUS

in the title role of Bossi's "Joan of Arc," given its premiere performance in this country by the New York Oratorio Society, Louis Koemmenich, Conductor.

Marie Sundelius, soprano, sang the music of Joan admirably—a voice of purity and excellent quality, an artistic style, a diction unusually clear.—*Richard Aldrich, New York Times, Dec. 9, 1915.*



Mme. Sundelius merited praise for her intelligent and zealous work, and admiration for the beauty and sympathetic quality of her voice in its middle register. Nothing lovelier has been heard anywhere this season.—*Henry E. Krehbiel, New York Tribune, Dec. 9, 1915.*

From the first songs of a young Bastien Lepage shepherdess to her final sob, "As I forgive my judges," Marie Sundelius, who's Jenny Lind's own countrywoman from Boston, sang with a rare simplicity that lies close to tears.—*Wm. B. Chase, The Evening Sun, Dec. 9, 1915.*

Mme. Sundelius showed herself to be a thoroughly capable artist. Her voice is of beautiful quality, and is particularly adapted to lyric parts. She is Scandinavian, and is said by some to recall the descriptions of Jenny Lind.—*Henry T. Finck, The Evening Post, Dec. 9, 1915.*

Marie Sundelius was successful as Joan perhaps because of a certain naivete in her voice that fitted the peasant girl.—*Sylvester Rawling, The Evening World, Dec. 9, 1915.*

Mme. Sundelius was especially praiseworthy as to feeling and style in the music of Joan.—*Pitts Sanborn, The Globe and Commercial Advertiser, Dec. 9, 1915.*

The singing of Joan's music by Marie Sundelius was distinguished for musicianly style.—*Pierre E. V. R. Key, The World, Dec. 9, 1915.*

The comprehensively difficult role of Joan was allotted to Marie Sundelius, who brought to this important task a high, brilliant, wonderfully schooled voice, which with its unusual timbre of girlish purity suited ideally the character of the Orleans maid.—*M. Halperson, Staats-Zeitung, Dec. 9, 1915.*

Marie Sundelius sang the music of Joan excellently.—*Howard Shelly, New York American, Dec. 9, 1915.*

Mme. Sundelius did much that was praiseworthy with the dramatic music assigned to her, and particularly in the first part.—*Edward Ziegler, New York Herald, Dec. 9, 1915.*

Marie Sundelius sang excellently the music of Joan.—*Wm. J. Henderson, The Sun, Dec. 9, 1915.*

The part of Joan was taken by Marie Sundelius. She has devotional quality and inspiration in her voice, which has a deep note of dramatic feeling in the lower register.—*E. A. Rockwell, The Brooklyn Daily Eagle, Dec. 9, 1915.*

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FOUR KANSAS CITY CONCERTS

Second Orchestral Program—Soprano, Organist and Pianist Heard

KANSAS CITY, Mo., Dec. 8.—The second concert of the Kansas City Symphony Orchestra was given on Tuesday afternoon in the Shubert Theater. Carl Busch selected C. Villiers Stanford's "Irish Symphony," Dvorak's Overture "Carneval" and Percy Grainger's suite founded on British folk music. Heinrich Rittmeister, concertmaster, was the soloist, playing the Vieuxtemps Ballade and Polonaise.

On Tuesday evening the Kansas City Association of Organists presented Charles Heinroth, organist and director of music at Carnegie Institute, Pittsburgh, in a recital at the Grand Avenue Temple. His splendid program was greatly appreciated.

Alice Verlet, Belgian prima donna, was heard by a large audience on Monday night, when she sang a special demonstration by the Edison phonograph. She is an enjoyable singer and was much applauded.

M. Boguslawski, pianist, gave his annual recital on Monday evening, in the Jewish Institute, before a large audience. M. R. M.

Sings Russian Songs for MacDowell Club

Constance Purdy, contralto, the distinguished singer of Russian songs, was heard in a group of these songs at the MacDowell Club, New York, on Dec. 6. She gave a description of each number before she sang it, adding greatly to the interest of her hearers. Miss Purdy was in fine voice and gave the entire group in her usual finished manner. Mabel Hammond assisted the singer with most able accompaniments.

Faculty Recital at Ann Arbor

ANN ARBOR, MICH., Dec. 6.—A faculty recital was given in Hill Auditorium Thursday afternoon, when Mrs. George B. Rhead, head of the piano department; Theodore Harrison, head of the vocal department, and A. J. Whitmire, of the violin department, were heard in an admirable program of classic pieces. Accompaniments were played by Mrs. Hagberg-Okleberg and Frances Louise Hamilton. C. A. S.

ALLENTOWN CHORUS WINS FRESH LAURELS

Pennsylvania City Hears Kasner Quartet at Annual Fall Concert

ALLENTOWN, PA., Dec. 14.—The Euterpean Club-Oratorio Society presented the Kasner Quartet on its annual fall program, which was given at the Lyric Theater on Dec. 9. The excellent work the societies are doing under the baton of Prof. Edgar B. Kocher, organist of Christ Lutheran Church, was evident in the presentation of the choruses, the singers showing a fine appreciation both of spirit and text of the songs given.

The Kasner Quartet proved its place among the fine exponents of chamber music. A number that won instant appreciation was the Dvorak "American" Quartet in F Major. Two numbers by Fritz Kreisler were played by Jacques Kasner in a manner that showed his fine technique. Two 'cello solos by Russell B. Kingman were warmly applauded. A set of three compositions of Bach, Schubert and Rubinstein were graciously added at the close of the quartet's program.

The executive board of the Euterpean Club-Oratorio Society, which has been in large measure responsible for the excellent progress which the societies have made, has the following membership:

E. B. Kocher, ex-officio; W. N. Eberhard, president; A. V. Heyl, vice-president; J. Samuels, treasurer; Harold Pretz, secretary; Pierce P. Guth, financial secretary; Cora Balliet, roll secretary; Joe H. Hart, business representative; Warren W. Rhoda, D. G. Knauss and Donald Marks, representing Oratorio Society; George E. Herman and Herbert J. Gernert, librarians.

Anne Arkadij Pleases in Boston Début

BOSTON, Dec. 4.—Anne Arkadij, *lieder* singer, made her début in this city at Jordan Hall last Wednesday afternoon, with Walter Rothwell at the piano. Miss Arkadij sang a long list of German *lieder*, and closed her program with a group of English songs. Her voice is of pleasing quality and of extensive range, and by her intelligent use of it she was able to give ample expression to the varying sentiments of her many songs. The audience was large and appreciative. W. H. L.



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GABRILOWITSCH GIVES "ROMANTIC" RECITAL

Artist Again Lends His Gifts to
Exposition of History of
Piano Music

Ossip Gabrilowitsch, the Russian pianist, gave the third of his series of six historical recitals at Aeolian Hall, on Saturday afternoon, Dec. 11. Under the heading of "Romantic Composers" appeared the names of Schubert, Weber, Mendelssohn and Schumann. As on the two former occasions, a large audience filled the hall to overflowing so that the pianist was surrounded by a great number of admirers on the platform.

In the Schubert group which included the Moment Musical in A Flat Major, the B Minor Menuet, and the B Flat Major Impromptu, Mr. Gabrilowitsch transmitted all the grace and delicacy, the crisp rhythms, and the flowing melody without once disturbing the mood that the composer sought to evoke. The beautiful theme of the Impromptu, interwoven with sparkling scales, revealed the pianist as a poet of the highest imaginative ability. In the Invitation to the Dance, the only number representing Weber, the waltz theme in particular, was captivating. Mendelssohn's Songs Without Words, which he played with restraint and not too much sentimentality, had the delicacy of perfect miniatures. Mr. Gabrilowitsch met the greater demands of the "Variations sérieuses" with the same ease and skill that he displayed in the smaller forms.

From the moment that the first few bars of Schumann's "Des Abends" were played, the true romantic note was sounded and maintained through the "Aufschwung," the F Major "Nachtstück," and the familiar "Carnaval." In "Des Abends," Mr. Gabrilowitsch seemed to weave the haunting spell of the falling shades of night, while "Aufschwung" carried one aloft on eagle's wings to a sublime atmosphere. The "Nachtstück" recalled the calm, restful spirit of evening, only disturbed by the exhilarating opening chords of the "Carnaval" with its rapid change of mood and succession of impressionistic pictures.

Mr. Gabrilowitsch maintained the same high standard that he set for himself at the outset, which is another way of saying that he is a pianist of the highest artistic equipment.

H. B.

DAVID BISPHAM'S TOUR

Many Cities Captivated by His Presentation of "Beethoven"

The tour of David Bispham with his Beethoven play, "Adelaide," has been most satisfactory, taking him from New York, Philadelphia, Boston and New England cities, through Pennsylvania to the Middle West, and as far as Omaha, where he appeared at the Auditorium, under municipal auspices, before a large and most enthusiastic audience.

Returning by other cities, Mr. Bispham and his company will appear twice on Christmas Day in Springfield, Ill., thereafter visiting Galesburg, Peoria, Joliet, Rockford, Keokuk, Burlington, St. Louis, South Bend, Madison, Battle Creek, Kalamazoo, Grand Rapids and many other places, including Chicago and Indianapolis.

In his offering this season the public seems to be especially interested, as Mr. Bispham has constructed a novel way

of presenting a charming miscellaneous concert, in which he is supported by the brilliant young lyric soprano, Idelle Patterson; the beautiful mezzo, Mme. Marie Narelle, and her talented daughter, Miss Coman, the pianist of the company. The last named is a gold medalist of the Royal Academy of Music, London, England. Mme. Narelle has had great experience in concert all over the world, and more recently has been a member of John McCormack's concert company, while Miss Patterson has for some time been associated with De Wolf Hopper in the Gilbert and Sullivan operas. Her acting, as well as her singing, is considered to be of a very high order. Graham Harris, the talented violinist, also remains with the company.

In the new tenor, David Reese, Mr. Bispham is bringing forward a young Mormon of especially fine voice, ringing in its higher tones, yet permeated with a baritone quality which gives it par-

ticular distinction. Mr. Reese has had the unusual experience of climbing from a village in southern Utah to Broadway and the light opera stage by way of two years of study in Berlin with George Fergusson; subsequently he worked with Oscar Saenger in New York.

Of the work of Mr. Bispham and his company it is chronicled that "it is entirely out of the ordinary"; "a new departure in the concert field" and "an altogether refreshing novelty." It is a double bill of concert, staged as in a modern drawing room, where some informal music is going on in the evening

and drama in the case of the really beautiful Beethoven play in which Mr. Bispham assumes the part of *Beethoven*.

Among the most striking finds in his repertoire of songs by American composers is Mr. Bispham's latest acquisition—"All the World's a Stage" (Shakespeare), set to music by Henry Holden Huss.

Mr. Bispham has prepared a running comment of selections from Beethoven's famous works, which will be played by orchestra, conducted by Graham Harris, during the action of the drama, "Adelaide."

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 44

Never was the mission of the artist so clear as today. For him it is, in a world rent by hideous strife, to see that beauty does not perish from the minds of men. For him it will be to bind the wounds of a world restored to sanity and peace, to knit the broken strands of human fellowship. And in this splendid restoration the musician will prominently share, for his art is the broadest, simplest, most charitable of all.

Ernest Hutcheson



Ernest Hutcheson is one of the most interesting personalities in American musical life. His recent concert in New York, at which he played the MacDowell, Liszt and Tchaikowsky piano concertos with an orchestral accompaniment, confirmed his position as a pianist of the highest artistic calibre.

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RECITALS

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At Aeolian Hall the Kneisel Quartet gave a concert in which between two familiar classic works of serenest beauty they introduced a novelty in which the modern spirit had manifestation. The three works were Brahms's sextet in G; David Stanley Smith's quartet in A, and Schubert's quintet in C. No patron of the best things in concert music in New York will ask how these works were played; nor what the type of audience and how it received the delectable entertainment provided for it.—H. E. KREHBIEL, in *The New York Tribune*.

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NOTABLE ARTISTRY IN A CHICAGO MUSICALE

Julia Claussen, Schelling and
Whitehill in Kinsolving
Program

CHICAGO, Dec. 10.—Julia Claussen, the noted Swedish mezzo-soprano; Clarence Whitehill, the Chicago Opera baritone, and Ernest Schelling, pianist, co-operated in making the second Morning Musicale at the Congress Hotel in the Gold Room, a fine artistic success last Tuesday.

Miss Kinsolving showed rare discrimination in the selection of these three artists, and the program disclosed unusual quality and high musical ideals.

Mme. Claussen, who has rapidly grown into one of the greatest favorites among big singers, more than ever disclosed a genuinely instinctive musical and artistic personality in her offerings of the morning, and accentuated the fact that a fine artist is equally at home on the more intimate concert podium and on the grand opera stage.

A nice adjustment to the texts of her songs, a vivid and accurate interpretative instinct, and an intuitive feeling for the music are some of the many characteristics of Mme. Claussen's art, aside from her vocal attributes, which are of the finest sort.

Her numbers included the air "Voce di Donna" from "La Gioconda," miscellaneous songs by Brahms, Schubert, MacDermid and Salter, and two Scandinavian songs by Backer-Grondahl and Grieg. Especially impressive were her renditions of the last two numbers.

Clarence Whitehill's contributions to this program were also of marked musical significance. In such numbers as a German group by Wolf, Brahms, Strauss and Rubinstein, in selections from Sacchini and Massenet, and in a set of American songs by Johnson, Homer and Hughes, his singing won him voluminous applause.

Mr. Schelling's performance of a group of Chopin numbers and two Spanish pieces by Granados, was on the high musical and technical plane which has always characterized his playing.

Edgar Nelson played the piano accompaniments with his usual artistic efficiency. M. R.

DULUTH GREET'S JULIA CULP

Gives Singer Enthusiastic Welcome—
Alice Sjoselius Heard

DULUTH, MINN., Dec. 14.—The second in the winter's series of artists' recitals under the auspices of the Matinée Musicale Club gave a large audience the pleasure of welcoming Julia Culp, who was heard to splendid effect in German *lieder* and American compositions by John Alden Carpenter and James H. Rogers.

For the first time since her return from four years' study in Germany, Alice Sjoselius, soprano, was heard in a song recital at the First M. E. Church recently. The early promise of Miss Sjoselius's voice is being amply fulfilled. Her tones are clear and of buoyant quality, while her enunciation is especially pleasing. Mrs. Fred Bradbury was a capable accompanist.

A musicale was given at the Masonic Temple, Nov. 29, when Gladys Reynolds Frey, soprano; Bruce Brown, tenor, and R. Buchanan Morton, organist, appeared in an attractive program.

Cordelia Ayer Paine, pianist, of Carlton, Minn., and Mrs. Charles A. Weyerhauser, soprano, were soloists at the concert given by the Matinée Musicale Club on Dec. 14. Miss Paine is a pupil of Mme Stepanoff of Berlin and worked recently with Wager-Swayne in Paris. She gave the Schumann "Etudes Symphoniques" and a Chopin group.

Rich String Quartet in Its Second Concert of the Season

PHILADELPHIA, Dec. 9.—The Rich String Quartet gave its second concert of the season in Witherspoon Hall last evening, with the assistance of Elsa Lyons Cook, soprano, as soloist. This organization, composed of four members of the Philadelphia Orchestra—Thaddeus Rich, the concertmaster, as first violinist; Hedda van den Beemt, second violinist; Alfred Lorenz, viola, and Hans Kindler, 'cellist—plays with admirable refinement and beauty of tone. The program last evening was especially attractive in the presentation of Beethoven's Quartet, Op. 18, No. 4, and Quar-

tet, Op. 15, by Dohnanyi. Mrs. Cook, who is the wife of F. Wilson Cook, one of the first violinists of the Philadelphia Orchestra, and a former singer in light and grand opera, possesses a voice of pure, sweet quality, distinguished by freshness and used with artistic skill. She sang a group of songs by Handel, MacDowell, Ruebner and Ward-Stephens, to the piano accompaniment of Ellis Clark Hamman. A. L. T.

OTTO H. KAHN HEARS RECITAL BY PUPILS OF WILLIAM THORNER

Among the visitors last week to the studios of William Thorner, the vocal instructor, who has established himself in New York since the outbreak of the war in Europe, was Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera House. Mr. Kahn, who is a musical *connoisseur*, heard a program performed by Seoma Joupner, tenor; Allen Meaney, tenor; Henry Schneider, bass; Mrs. Byrda Rockwell, soprano; Ganna Walska, soprano; Eva Didur, soprano, daughter of Adamo Didur, the Metropolitan bass, and the Misses Follis and Butler, sopranos.

The work of these singers, all pupils of Mr. Thorner, impressed Mr. Kahn so favorably that he complimented their teacher highly for the work which he has accomplished.

DETROIT CHRISTMAS PROGRAM

Tuesday Musicale's Offerings Well
Chosen and Well Performed

DETROIT, Dec. 11.—The third morning concert of the Tuesday Musicale, with a Christmas program, was held in Westminster Church this week. Winifred Ada Whiteley opened the program with two Christmas offerings for the organ, artistically played.

"Calm on the List'ning Ear of Night," by Flaxington Harker, was well sung by Miss Ladue, a contralto of wide church experience, to a violin and 'cello obligato, played by Miss Eldridge and Miss Birdsall. Miss Birdsall also contributed two 'cello solos in her usual satisfying style. Miss Birdsall's tone is rich and resonant.

Mrs. Horace Bigelow sang "Oh, Little Town of Bethlehem," by Spross, with violin obligato by Miss Whelen and organ accompaniment by Mrs. Mitchell. Mrs. Bigelow's voice is a strong, clear soprano.

Edna Koehler made her first Detroit appearance since her study with Mr. Swayne in New York. Her first number was the familiar Mendelssohn "Song Without Words," No. 1, and she played it with great repose and wonderful tonal quality. In the Moszkowski "Caprice" she displayed brilliant, clear technique. The program closed with Lassen's "Oh Holy Night," sung by Mrs. Sheldon, Mrs. Mulford and Miss Stoddard. This was a rare musical treat. Mrs. Eustice lent strong support as accompanist. E. C. B.

Yvonne de Tréville on a Concert Tour
of Ohio

Yvonne de Tréville, the celebrated coloratura soprano, left last week for Columbus to begin a short Ohio tour. One of the interesting features of her program is the use of songs by Ohio composers, which will include Ella May Smith's "Image of the Moon at Night" and James Rogers's "War," which Miss de Tréville was the first to sing, in Los Angeles last June. This song has since been put on a great many programs, but generally by contraltos, as it is written for low voice. The successful use of it by Miss de Tréville indicates the remarkable range of her voice.

Charles Wakefield Cadman has just composed a new song for this prima donna called "Encore," which will have its first hearing as an encore on Miss de Tréville's present tour.

Brockway to Give Opera Recitals for
Music Settlement

Howard Brockway, who through his splendid personality has seemingly remade the platform of lecture-recitals, recently accepted an offer from the committee for the benefit of the East Side Music School Settlement of New York, to give an annual series of lecture-recitals. These will deal with the current revivals and premières at the Metropolitan Opera House. This year Mr. Brockway will be heard on Friday mornings in the ballroom of Mrs. Daniel Lamont.

FIRST CIVIC LEAGUE CONCERT IN DAYTON

Chorus and Orchestra Inaugurate
Season—Yvonne de Tréville
in Recital

DAYTON, OHIO, Dec. 9.—Three interesting events were crowded into the week. On Monday evening the Civic Music League Chorus and Orchestra, under the leadership of Arthur Leroy Tebbs, gave their first concert of the season at Memorial Hall.

The assisting artist was Olive Kline, soprano, of New York, who was heard here earlier in the season when she appeared in the Amato concert. While the big hall was far from crowded, there was a very appreciative audience, and the local singers and musicians were given a cordial greeting. Both the choral and orchestral work was much better than at the concert of last season.

The orchestral numbers included the "Euryanthe" Overture and a group of short numbers arranged by Charles K. Holstein, the concertmaster. The choral works given were Nevin's "Wynken, Blynken and Nod," with soprano obligato; Grieg's "Landerkennung," repeated from last year, and Chadwick's "Phoenix Expirans."

Miss Kline appeared to better advantage than when she was here earlier in the season, and besides the obligato in the Nevin number and the solo in the "Phoenix Expirans" she sang the aria from "Der Freischütz," responding to the applause with several encores. Her beautiful voice and musicianship were much appreciated. The accompanist for the choral numbers was Eleanor Moore.

On Tuesday evening Daytonians were given a treat in the costume recital of Yvonne de Tréville, the coloratura soprano, who attracted a large and fashionable audience. An artistic stage setting of an old French garden appealed to the eye and formed an attractive background for the quaint costumes and charming personality of the singer and her accompanist, Violet Bradley. "Three Centuries of Prime Donne" afforded Mlle. de Tréville much scope in displaying the brilliant vocal equipment with which she is gifted. The third part of her program included a number of songs by Cadman, Ella May Smith and others composed especially for Miss de Tréville.

The singer was obliged to respond to many encores and after the closing curtain gave two extra numbers, playing her own accompaniments on the harp. While her voice is not a big one, it is beautiful in its flute-like quality. This was the fourth number of the Sixth Symphony Series of the concerts under the auspices of A. F. Thiele.

During Miss de Tréville's short stay in Dayton she was a guest at the home of Mr. and Mrs. G. Harries Gorman, and a number of social events were given in her honor. John Patterson, president of the National Cash Register Company, and his daughter, Dorothy, entertained her at the factory and at tea at their home in Far Hills. On Monday evening a brilliant reception was given for the singer at the Gorman home, at which Robert Schenk, the young violinist of Cincinnati, formerly of this city, gave a remarkably attractive program, with his sister, Mrs. Eleanor Schenk Borchers, at the piano. Miss de Tréville left on Wednesday for Toledo, where she was a guest of the Whitlocks, and was present at a luncheon given in honor of Brand Whitlock, Minister to Belgium.

On Tuesday afternoon the Women's Music Club entertained with a "Guest Day" concert at the First Lutheran Church. The program was arranged by Mr. Henry Ditzel, the organist, who was assisted by Mrs. R. C. Wells, violinist, of Cincinnati, and Mr. Sayre, 'cellist, also of that city. The program was very artistic. "SCHERZO."

Sing "Persian Garden" in Ridgefield
Park, N. J.

On Dec. 9, Edna Wolverton, soprano; Edna Peard, contralto; Robert Gottschalk, tenor, and Carl Rupprecht, baritone, with Claude Warford at the piano, gave a delightful rendition of Lehmann's "In a Persian Garden" in School Four auditorium, Ridgefield Park, N. J. Before the song cycle a miscellaneous program of songs by American and English composers was given.

New England Conservatory of Music Students Present Mozart Operetta



Scene from Mozart Operetta, "Bastien und Bastienne," Given by the New England Conservatory Dramatic Department, at Jordan Hall. From Left to Right, Mildred Sanders, Rulon Robinson, Harold Stewart

BOSTON, Dec. 11.—The annual dramatic recital given by the New England Conservatory dramatic department under the direction of Clayton D. Gilbert took place in Jordan Hall last evening.

The co-operation between the musical and dramatic instruction at the Conservatory, which is the special justifica-

tion of the existence of a department of stage department, pantomime and production of theatrical pieces in a music school, was strongly in evidence in this year's recital. The first performance in English of Mozart's youthful operetta, "Bastien und Bastienne," translated by Mrs. Ella Mahr, brought to the front an

interpretation of the original pastoral music as conceived by Charles Bennett of the faculty, who coached the three singers, Rulon V. Robison (*Bastien*), Mildred Sanders (*Bastienne*) and Harold Stewart (*Colas*). The idea evidently was to emphasize the playfulness and mock heroics of the duets between the lovers, the mummery of the song in which *Colas* practises hocus-pocus and the straightforward clearness of the final terzet. A very favorable impression was made by the orchestral introduction, rendered with feeling for the quick passages of oboes and horns, by a student orchestra directed by Frank V. Russell.

The incidental music of Mr. Gilbert's two-scene pantomime, "Cindella," was adapted and arranged by George Proctor of the faculty, who was at the piano. The music, very modern in character, is in the main from "Der Schleier der Pierette," by Ernst von Dohnanyi, the Hungarian composer. The principal parts in the pantomime were taken by Margaret Newton, Lillias Rockwell, Elizabeth Kayser, Margaret Gulesian, Russell Stone and Mr. and Mrs. Ernest Favier.

The two other pieces of the program were purely dramatic, "The Constant Lover," a comedy of youth in one act by St. John Hankin, which had its first Boston performance, and "Bobbo," a one-scene fantasy dramatized by Mr. Gilbert from a story by Thomas Wharton.

The striking scenery and costumes were an important feature of the recital. For a second season the design department of the school of the Museum of Fine Arts co-operated with the Conservatory by setting original exercises for the students, from which the designs submitted by Margaret Allen and Dorothy Wellington were chosen for the production.

It is not always an easy task to interest schoolgirls and boys in penmanship, but Anna E. Hill, supervisor of writing in the Asbury Park, N. J., public schools, has been very successful in arousing and holding the attention of her pupils by making writing to music a part of their course in penmanship. Indeed, says the New York *Sun*, she has difficulty in restraining their enthusiasm, for with the music urging them on to greater effort they forget everything save the work in hand and look forward each day to the writing period with real pleasure.

The songs of Erich Wolff, who died in this country while on a tour with Elena Gerhardt, have just been published in three volumes.

DOROTHEA THULLEN SCORES IN RECITAL AT PHILADELPHIA



Dorothea Thullen, Gifted Soprano

PHILADELPHIA, Dec. 10.—Before the New Century Club, Dorothea Thullen, the popular soprano of this city, won a big success in a recital on Wednesday evening of this week.

Miss Thullen has often sung here with gratifying results, but on this occasion she quite outdid herself, revealing her vocal gifts at their best. Her diction was splendid and her style in delivery showed that she has made a great advance in her art. Her program included old Munro and Purcell pieces, two Rachmaninoff songs, French songs by Paladilhe and Chabrier, a German group of Schumann, Schubert and Brahms, two opera airs, Mozart's "Voi che sapete" and Wagner's "Dich Theure Halle" and a final American group made up of Alexander Russell's "Expectation, Willeby's "A June Morning," Schindler's "Faery Song" and Rummel's "Ecstasy." Miss Joline played the accompaniments for Miss Thullen with taste and sympathy.

Eddy Brown, the Indianapolis violinist, had Conrad Ansoorge, the pianist, as his assisting artist at his last concert in Berlin.

To All Lovers of Good Music

The subjoined list of songs of quality, by American composers of distinction, represents the initial issues of a music publishing house which makes an appeal to all interested in the art expression of the day, in the best and broadest sense of the term. The names and titles which follow suffice to indicate the qualitative standard of the Firm and to establish its ideals in its chosen field. In preparation are numerous other compositions of every description to be issued by

HUNTZINGER & DILWORTH PUBLISHERS OF MUSIC

Secular Songs

Mary Helen Brown	"THE RESPONSE"	high and low voice
Fay Foster	"FLOWERTIME WEATHER"	" " " "
" " "	"ONE GOLDEN DAY"	" " " "
Hallett Gilbert	"SONG OF THE THISTLEDRIFT"	" " " "
" " "	"A DUSKY LULLABY"	" " " "
" " "	"THE LOST SPRING"	high voice
Carl Hahn	"A VALENTINE"	high and low voice
Philip James	"THERE'S A ROSIE SHOW IN DERRY"	" " " "
A. Walter Kramer	"THE SECRET"	" " " "
" " "	"THE INDIAN SERENADE"	low voice
William Lester	"THE STIRRUP CUP"	" " " "
" " "	"JUNE"	high voice
" " "	"LACE"	" " " "
Florence Turner-Maley	"TO SHOW THAT I WAS TRUE"	" " " "
" " "	"WHY?"	" " " "
" " "	"SONG OF SUNSHINE"	" " " "
" " "	"THE CALL"	" " " "
" " "	"A VISION" (C'est Toi)	high and low voice
G. Marschal-Loepke	"LASS O' MINE"	medium or low voice
Franklin Riker	"PEACE TRIUMPHAL"	high and low voice
" " "	"MISTER HONEY BOY"	" " " "
Harriet Rusk	"A ROAD SONG"	medium or low voice
Alexander Russell	"FOR HE LOVED HER"	high and low voice
John Prindle Scott	"IN FOUNTAIN COURT"	" " " "
C. Linn Seiler	"THE WIND'S IN THE SOUTH"	high voice
" " "	"THE FOREST MAIDEN"	low voice
Gerrit Smith	"FLOWER DAWN"	high and low voice
" " "	"ROSE OF THE WORLD"	low voice
" " "	"MUSIC WHEN SOFT VOICES DIE"	medium voice

Sacred Songs

Hahn-O'Hare	"FOR THEE MY SOUL EVER LONGETH"	high and low voice
Eduardo Marso	"I DO NOT ASK, O LORD"	" " " "
Schubert-O'Hare	"MY SHEPHERD THOU"	" " " "
John Prindle Scott	"THE VOICE IN THE WILDERNESS"	" " " "
Frank H. Warner	"THE WOMEN AT THE TOMB" (Easter)	" " " "

Anthems

Lucien G. Chaffin	"BENEDICTION"
Clifford Demarest	"I WILL EXTOL THEE, O LORD"
Le Roy M. Rile	"IN THE END OF THE SABBATH" (Easter)
" " "	"MAGNIFICAT AND NUNC DIMITTIS B FLAT"
" " "	"UNTO THEE I LIFT UP MINE EYES"
James H. Rogers	"ALL THY WORKS PRAISE THEE"
" " "	"I WILL REJOICE GREATLY"
" " "	"THE PATH OF THE JUST"
" " "	"PONDER THY WORDS, O LORD"

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SAMUEL GARDNER

VIOLINIST

Scores a Triumph at his debut with

Chicago Symphony Orchestra, November 12

Excerpts from criticisms of Chicago Press

Felix Borowski in the Chicago Herald:

Concerning the performance of Tchaikowsky's violin Concerto by Samuel Gardner, words of hearty commendation must be set down. Mr. Gardner delivered himself of his music with the virtuosity and the assurance of an artist. So ripe and so polished a talent has not been heard from a young performer in many seasons.

Tchaikowsky's Concerto asks much of its interpreter. The technical difficulties of it are great, but the soloist yesterday not only surmounted them, but surmounted them with the ease and assurance that speak of great experience and skill. Nor was his reading of the work of the jog-trot order. Mr. Gardner has his own ideas concerning an interpretation of the concerto, and he set them before his listeners with manifest authority. So great a gift should certainly be heard again.

Karleton Hackett in the Chicago Evening Post:

Samuel Gardner made his first Chicago appearance as soloist, playing the Tchaikowsky Concerto. At once he proved his right to the honor accorded him.

He has temperament and personality, feels the power of the music and has the force to send it out to his audience. His tone is rich and full, his technical equipment admirably clear and sure, and the something more which gives the value to art. Mr. Gardner is a young man, and from this first taste of his quality, he ought to prove himself a most important addition, for he not only has the music in him but the strength of individuality to make it count.

The audience gave him a most cordial welcome, hoping to hear more from him in the time to come.

Eric de Lamater, Chicago Tribune:

For his appearance is not only that of a soloist playing the Tchaikowsky Concerto. He is a type of the young growing American musician of technical expertness, of flaming temperament, and a courage that twiddles its fingers at the law of possibilities or at facts in the same nonchalant fashion.

Mr. Gardner's interpretation of this classic was one of great promise. He had his moments of constraint and they passed quickly; obviously he feared only to be commonplace in his interpretation and his exuberance resulted in a vivid, nervously alive, heavily accented reading. His technique is admirable, his tone is unusually "big" and the poise resulting from experience and maturity will be his portion with years. His reception was cordial.

James Whitaker in the Chicago Examiner:

The soloist of the concert was Mr. Samuel Gardner. He has the temperament of a born "violinist." Like Kreisler or Elman, he overcomes difficulties with graceful ease.

His tone is vibrant and he has a remarkable violin. His style is quite mature in that it has a great deal of authority.

Stanley K. Faye in the Daily News:

There is no shadow of doubt that Samuel Gardner "made good" at the concert yesterday afternoon, when he made his first important Chicago appearance as a soloist. His card of introduction was the Tchaikowsky Concerto, and it was so efficacious that the audience called him back half a dozen times to make his bow after the finish of the playing.

The soloist's fine tone, which beautified the less fervid measures of the Concerto, stood him in good stead in the rainbow colored, kaleidoscopic sections, where his firm technic permitted an admirable performance.

MINNEAPOLIS WOODWIND ENSEMBLE MAKES HIGHLY GRATIFYING DEBUT

New Organization Composed of Symphony Players a Valuable Addition to City's Musical Enterprises—Oberhoffer Presents Two Strong Symphony Programs—American Music on Thursday Musicales Program

MINNEAPOLIS, Dec. 9.—The Minneapolis Woodwind Ensemble made its initial bow under the auspices and before the members of the Minneapolis Chamber Music Society in the First Unitarian Church and the welcome accorded this new organization betokens the cordial attitude of Minneapolis toward all phases of musical activity.

The Ensemble consists of Leonardo de Lorenzo, flute; Bruno Lebate, oboe; Pierre Perrier, clarinet; Achille Heynen, bassoon, and Richard Lindenhahn, French horn, with Hermann Ruhoff at the piano. All are members of the Minneapolis Symphony Orchestra, and all, with the exception of Mr. Ruhoff (who in the orchestra plays the viola) lead their respective sections.

The program consisted of a Sextet, Op. 6, by Ludwig Thuille, for piano, flute, oboe, clarinet, horn and bassoon; a Trio, Op. 188, by Carl Reinecke, for piano, oboe and horn; a Quintet, Op. 16, by Beethoven, for piano, oboe, clarinet, horn and bassoon, and a double number by Eugenio di Pirano, "Gavotte—Rococo" and "Whirlwind," for flute, oboe, clarinet and bassoon.

Each player proved himself an expert in the use of his instrument and, together, they produced effects which extended one's preconceived notion of the limitation of wind instruments in the range of expression. The numbers calling for the piano were particularly satisfactory, this instrument seeming to effect a union between "the winds," without which, there appeared a tendency for each to stand out as a separate, independent voice. There was much facility in performance, excellent tone, precision of attack (here one must make an exception in the matter of unfortunate spots for the horn) and splendid musicianship. The organization is one for Minneapolis to be proud of—and it is!

Two Symphony Concerts

Two concerts by the Minneapolis Orchestra during the week have furnished high lights in the season, the fortnightly symphony concert with Ossip Gabrilowitsch as soloist and the weekly popular concert with Leonora Allen, soprano, soloist. The program for the former of these was:

Concert Overture, "Fingal's Cave," Mendelssohn; Symphony No. 2, in D Major, Op. 73, Brahms; Concerto for Piano and Orchestra No. 1, in E Minor, Chopin; Symphonic Suite, Op. 46, Weidig.

The Brahms Symphony was played as in an atmosphere of reverence by Conductor Oberhoffer and every man in the orchestra, with noticeable effect upon the audience. Mr. Gabrilowitsch, virtuoso, musician, poet, interpreter of Chopin, won his audience to the point of ecstatic appreciation.

Mr. Weidig, as guest conductor-composer, was hospitably received by audience and members of the orchestra and given evidence of the likable quality of his Symphonic Suite.

The popular concert covered a program of nine numbers by as many composers:

"Gypsy March," Lacombe; Overture to "Beautiful Galatea," Suppe; Tone Poem, "Wallenstein's Camp," d'Indy; Aria, "Mon Coeur," from "Merellie," Gounod; Hungarian Rhapsody No. 2, Liszt; Theme and Variations from "Kaiser," Haydn; Baladella from "I Pagliacci," Leoncavallo; Waltz Intermezzo from "The Jewels of the Madonna," Wolf-Ferrari; Scherzo, Op. 5, Goldmark.

The program concluded the first series of popular orchestra concerts of this season. For the second series, to begin next Sunday afternoon, the following soloists have been engaged: Lewis Shawe, baritone; Carlo Fischer, cello; Henry J. Williams, harp; Luella Chilson-Orhman, soprano; Harry Phillips, baritone; Florence Austin, violinist; Frances Nash, pianist.

A chamber concert by Cornelius van Vliet, cellist, and Harrison Johnson, pianist, with the assistance of Meta Schumann, soprano, called out an audience drawn by the announcement of an all-Brahms program and aroused to an enthusiastic expression of its interest in it. Two Sonatas were played, the E Minor, Op. 38, and the F Major, Op. 99. The songs used were "Wir Wandelten," "Sandmännchen," "Verliebliches Ständchen," "Liebestreu" and "Feldesamkeit."

Native Composers Represented

Harry Phillips, basso cantante; Margaret Gilmor-MacPhail, pianist, and William MacPhail, violinist, gave the fifth in the season's fortnightly concerts before the Thursday Musicales, in the First Baptist Church. Three American composers figured on a program otherwise devoted to Handel, Massenet, Dientz, Hubay, Wagner, Kreisler, Brahms and Schubert. The Sonata in G Major, by John Alden Carpenter, played by Mr. and Mrs. MacPhail, was a conspicuous number, made so by its inherent characteristics and, not less, through the sympathetic performance of capable artists. Stanley R. Avery of Minneapolis, whose Scherzo for violin and piano is dedicated to Mr. and Mrs. MacPhail, was the second American composer on the program, and Arthur Farwell, the third. Other numbers among the selections for violin and piano were the Spinning Song by Dientz; the "Scène de la Czaras," Op. 32, by Hubay; "Praeludium und Allegro," Pugnani-Kreisler; "Liebesfreud," Kreisler.

Mr. Phillips's songs were "Honor and Arms," Handel; "Where'er You Walk," Handel; "Legend of the Sage Bush," Massenet; "Wir Wandelten" and "Botenschaft," Brahms; Schubert's Litany; Farwell's "Drake's Drum"; the Old Irish "Beendemer's Stream," and the Aria, "Wotan's Abschied," Wagner.

F. L. C. B.

Teachers Want Board of Examiners on Pupils' Proficiency

At a meeting of music teachers, held at the Chateau Du Parc, Brooklyn, Monday evening, Dec. 11, a discussion on the improvement of conditions now existing in the field of musical instruction formed the center of interest. Among the suggestions brought forward was the need for a Board of Examiners, selected from teachers of wide experience, that would conduct examinations until State or national legislation provides for examinations, as it does in other lines of professional endeavor.

Mme. Zayonchkowski Wins Popularity with Concert Audiences

Mme. Marie Zayonchkowski a pupil of Mrs. Jessie Fenner Hill, has appeared professionally eight times this season with the Echo and Harmonie societies in New York and Brooklyn and Newark and Elizabeth, N. J., and has made several appearances for the Polish Relief Fund. Her most gratifying and recent success was in the title rôle of "Halka," the popular Polish opera, by Muniszko, given in Keith's Theater, Jersey City, last month.

PLAYS AN OVERTURE BY LOS ANGELES MUSICIAN

Local Symphony Orchestra Brings Forward Interesting Work by One of Its Members

LOS ANGELES, Dec. 7.—Last Saturday night the first of the season's popular concerts of the local Symphony Orchestra, under Adolf Tandler, was given to an audience of moderate size. The leading numbers were a new Festival Overture, the "Freischütz" Overture and the "Peer Gynt" Suite, by Grieg.

The overture was by Charles E. Pemberton, for eighteen years a member of the orchestra (violin and oboe). It is built on simple themes of folk-song character and is interesting in its development and its orchestration, being of bright and wholesome character.

The soloist was Julius Bierlich, playing the Beethoven Romance in F. Mr. Bierlich is second concertmaster of the orchestra and plays with reliable intonation and a broad quality of tone.

At the concert of the Lyric Club last Friday the main number was "The Blessed Damosel" (Debussy) with seven other choruses, one being "Autumn," by Paul Bliss, dedicated to this club. The Brahms Quintet was heard in a quintet by Kaun and in several shorter numbers. Both clubs presented their numbers in beautifully artistic manner to a very large audience.

W. F. G.

Rousing Welcome Given Maud Powell at Riverside, Cal.

RIVERSIDE, CAL., Dec. 11.—Not since the homecoming of their own Marcella Craft has a Riverside audience paid such a tribute to artistry as that accorded Maud Powell, when the distinguished artist appeared here in recital on Dec. 2, in the series of artists' recitals being given by the Tuesday Musical Club. The applause which followed each number was both spontaneous and genuine. In response to repeated demands for encores, Mme. Powell played the Percy Grainger "Molly on the Shore." Not in many seasons has an artist visiting here had such a gifted accompanist as Arthur Loesser, who further gave four solo pieces.

Doing Good

To the Editor of MUSICAL AMERICA:

I inclose subscription to your paper, which is doing a great deal of good in our community. I could not be without it.

CLARA E. KIMBER.

Director Kimber School of Music.
Palo Alto, Cal., Nov. 27, 1915.

"AN INTERPRETER OF EXCEPTIONAL IMPORTANCE"

CRAIG CAMPBELL

TENOR

"GIFTS FAR TOO RARE IN THE CONCERT ROOM"

Words of appreciation contained in press comments on Mr. Campbell's offering of accompanying program, at Aeolian Hall, November 27th

Morning Sun:
DELIGHTFUL.
SUCCESSFUL.
ADMIRABLE.
RICHLY.
WISELY.
BEAUTIFUL.
FINE.
FORCIBLY.
ARTISTIC.
ENJOYABLE.

Staats-Zeitung:
ARTISTIC.
DIGNIFIED.
TASTEFULLY.
DELIGHTFULLY.
EXQUISITELY.
EFFICACIOUS.
PINNACLE.
BUOYANT.

Musical America:
DELICATE.
ARTISTIC.
GRATIFYING.
GENUINELY.
INTERESTING.
PRAISEWORTHY.
REFINEMENT.
SUCCESSFUL.

Morning World:
INTELLIGENT.
UNDERSTANDING.
COMMENDABLE.
PLEASING.
SYMPATHETIC.

Musical Leader:
EMPHATIC.
DISTINCTION.
MELLOW.
RICHNESS.
BRILLIANT.
EXCEPTIONAL.
POETIC.
CHARM.

Times:
EXPERTLY.
RESONANT.
UNAFFECTEDLY.
SIGNIFICANCE.

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CHARMINGLY.
ARTISTICALLY.
SMOOTHLY.

Evening World:
GRIPPINGLY.
CHARMED.
UNDERSTANDING.
RARE.
ART.

PROGRAM

PART I.
a. Waldfahrt Franz
b. Ein Friedhof Franz
c. Botschaft Brahms
d. Am Sonntag Morgen Brahms
e. Adelaide Beethoven
PART II.
a. "My Lovely Celia"
(Old English Arranged by) M. Lane Wilson
b. "Out of the Rain" A. Voorhis
c. "Just You" H. T. Burleigh
d. "Julia's Hair" Roger Quilter
e. "The Sea Hath Its Pearls" Rudolph Ganz

PART III.
a. "Il Pleut Dans Mon Coeur" Debussy
b. "Si Tu Le Veux" Keochin
c. "J'ai Pleuré En Revenant" Hilde
d. "Ah Fuzz Douce Image" (Manon) Massenet
PART IV.
a. "My Ain Folk" Laura Lemon
b. "The MacGregor's Gathering" Alexander Lee
c. "I'm Wearin' Awa Jean" Arthur Poole
d. "E Lucevan Le Stelle" (Tosca) Puccini
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Little Tragedies Of Foreign Study as Seen by Miss Veryl

Appalling Discovery of One's Lack of Fundamentals an Early Trial, Says American Soprano—Mishandling of Voice by Charlatans and Drifting of Students from Teacher to Teacher Also Baneful, She Declares—Her Experiences as a Marchesi Pupil

"ONE of the first things that the average young American voice student discovers on going to Europe to study is his—or her—appalling lack of fundamentals. I am speaking from my own personal experience," said Marian Veryl, soprano, a former pupil of the late Mme. Marchesi, who has recently entered the New York concert field.

"I have been very happy to see the stand that Mr. Freund, editor of MUSICAL AMERICA has taken, both in the paper and in his talks in different American cities, on the foolishness of poorly prepared students rushing over to Europe before they have done necessary work which could, fully as well, be done here. In my own case, I went to Paris with only the ordinary school smattering of French, German and Italian and with positively no idea of what concentration in work really means.

Marchesi's Rigorous Teachings

"I was fortunate in having two years of study under the late Mathilde Marchesi, my first teacher, and to her I owe a firm foundation for my work. During my studies I heard several of her auditions, and she never failed to impress on the mind of the student the severity and demands of a professional singer's work.

"My Paris experience taught me what a vast amount of preparatory work I should have done before leaving America. In the first place, the average student has no idea of concentration. I thought, before studying with Marchesi, that one or two hours a day given to close study was all that was necessary. I found that I had literally to *live* my work, to study my songs in another room, away from the piano, and work with them until I had an indelible mental picture of theme and mood—that every scrap of intellect I had must be put to work. It

would have been—not easier, but I would have gained more, if I had had a thorough training in the fundamentals of music and an adequate knowledge of the languages. These every student needs, and can acquire in America.

"I used to think it very foolish and

to another, never accomplishing anything. That is the advantage of students having their mother or some older person with them, who will keep them from influences that make for discontent and help them retain their mental bearings.

"Of course," said Miss Veryl, "students from other parts of the country may come to New York and go through similar experiences if they are not well advised, but there are facilities here now that will abundantly aid students, and I do not believe there is any necessity for going abroad for work until they have come to the place in operatic study where they wish to take routine work. This we still lack."

Our Opera in Foreign Shackles

Miss Veryl thinks it a pity that American opera is still, to a great extent, tied to the skirts of European tradition. "I know many fine American singers who

cert work this year and go abroad later. "I think that concert work makes demands which only the older singers can fully meet," naively said the young singer. "Concert work demands perfection, and I do not think that perfection is reached until there is back of the voice and training a large fund of experience and abundant powers of emotional expression." M. S.

PADEREWSKI PLEASES NEWARK

Hall Filled to Hear Great Pianist—Club Has New Home

NEWARK, N. J., Dec. 14.—An audience that filled Krueger Auditorium on Saturday afternoon heard Paderewski, the great Polish pianist. That he has lost nothing of his wonderful art was evidenced by the masterful playing of his program, which included the exquisite "Le Coucou" of Daquin, a Chopin group and the Liszt "Etudes Symphoniques," which drew repeated demands for extra pieces. Three times the famous pianist complied before the audience would depart.

The Musicians' Club has moved to larger quarters, at 847 Broad Street, and it opened its new rooms on Saturday evening with a musicale at which Nelson Oertell, pianist; Florence Scott, contralto; Ethel Smith, violinist, and Catherine Bryce, soprano, were the soloists. The accompanists were Frank Mindnich and Irvin Randolph.

An interesting part of Newark's Christmas celebration will be the open-air carol singing under the direction of Dr. Carl Wintsch of the Municipal Christmas Association. The city has been divided into seven districts, and the churches will have charge of the singing in their various localities.

Quartet of Artists in Attractive Toronto Recital

TORONTO, CAN., Dec. 11.—The second recital given by the House of Nordheimer in its new Recital Hall on Tuesday evening was most enjoyable. The hall was crowded, and the following artists took part: Ernest Seitz, pianist; Sydney Aird, soprano; Arthur Blight, baritone, and George Bruce, cellist. The program was ably carried out from start to finish, but special mention must be made of the vocal number "Eri tu che macchiavi quell'anima," from "Un Ballo in Maschera," Verdi, which Arthur Blight's fine baritone voice and excellent interpretation made the outstanding number of the whole program. S. M. M.

Mme. Bense Scores Success Before Women's Club of Glen Ridge, N. J.

MONTCLAIR, N. J., Dec. 8.—Caryl Bense, soprano, appeared on Dec. 3, before the Women's Club of Glen Ridge. Mme. Bense, who is an artist-pupil of the New York vocal teacher, Franz X. Arens, displayed style and diction of a very high order. Particularly artistic were Massenet's "Crepesque" and Horsman's "Bird of the Wilderness." Brahms's "Der Schmied" was repeated and encores by Puccini and Sinding were granted.



Marian Veryl, American Operatic Soprano. On the Left, as "Filina" in "Mignon"



Photo by Underwood & Underwood

sentimental when I heard stories of pupils weeping over their lessons, but Mme. Marchesi was a master of the old school and her stinging and unflattering comments one day when I was singing a Mozart aria did bring tears to my eyes. I was so enraged over weeping that I was about to leave the music room at the end of the lesson without my customary goodbye, when Mme. Marchesi called: 'Ah, that is just what I have been trying to do—waken you up.' Oh, yes, she would call one all sorts of uncomplimentary names and, occasionally, throw things. But how her pupils loved her!

An English Girl's Catastrophe

"She never held out any false hopes. I remember the tragic case of one young English girl who came to Marchesi with the remains of what had been a really beautiful contralto voice, ruined by bad voice-placing. Marchesi did not want to take her, but the girl was so desperately insistent that she finally gave her work for a month, at the end of that time telling her there was nothing that could be done to restore her voice; the vocal cords were injured.

"That is one of the tragedies that one sees so frequently abroad. Unscrupulous or incompetent teachers may ruin a voice after the student has given three or four years to the work.

"Drifting is one of the errors of which students should beware. They go abroad ill-advised or, perhaps, without any advice, and drift about from one teacher

are abundantly capable of interpreting some of the most exacting rôles, who have had years of study, followed by careful routine work and yet who can not secure an American hearing because they have no European stamp on their work—but I am sure that time and the campaign being waged by Mr. Freund and the fair-minded men and women who are supporting his contentions will change this situation very materially in the next few years."

Miss Veryl had planned to go back to Paris and, later, to Milan this year, for appearances in opera, but was prevented through war conditions. She will do con-

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

One Orchestra Which Plays American Works from Manuscript

To the Editor of MUSICAL AMERICA:

I have read Prof. Rubner's article in the New York Times of Nov. 14 and feel impelled to reply to this.

He states that there is no orchestra which makes it a point of producing an American composer's score from manuscript. Therefore, I would like to give the history of just such an orchestra which has been and is doing pioneer work in this direction. When the Professor has read this article, he will probably recollect having heard this orchestra interpret an original score in manuscript by an American composer, as he was present at the concert.

The orchestra I am referring to is the Kriens Symphony Club, Christiaan Kriens, conductor. This orchestra was founded in 1912 by Mr. Kriens with the object of giving the rising generation an opportunity for gaining orchestral routine and interpretation of the scores of the great masters, past and present. In May of the same year a concert was given and proved such a success that a concert was given the following year in Æolian Hall. The orchestra has grown steadily from the first concert to that in Æolian Hall from seventy-five to 110 players. On April 26, 1915, the final concert was given in Carnegie Hall with and orchestra of 125 players, at which we gave an original composition from manuscript by an American composer.

Several manuscript works have been and will be given by this orchestra.

In 1914 we had the good fortune of having Reginald De Koven conduct the orchestra at one of our concerts and one of his compositions in manuscript was given. Last year Victor Herbert conducted at one of the concerts. Two of his scores were given from manuscript. This season the writer is to have two compositions given by the same orchestra from manuscript.

Several interesting features of the orchestra have arisen since its founding. Certain orchestral instrumentalists are difficult to obtain unless professionals are engaged; but Mr. Kriens wishes to make the orchestra free from paid professionals, so he has given members the opportunity of studying these instruments under good instructors. So far the orchestra has developed a clarinetist, a harpist, a timpani player, a viola and a double bass player. At present we have players studying the oboe and bassoon. Now, Professor, you can see that there is an orchestra which not only gives the

American composer the chance of hearing his score rehearsed and performed in a concert, but good instrumentalists are also developed.

But there is another class of musicians which Mr. Rubner did not mention. They are the young instrumental and vocal soloists. The Kriens Symphony Club gives young soloists a chance to perform with orchestra at a concert. Two young violinists have played concertos with the orchestra. This year will bring out a young violinist and a cellist.

I have written this article to show that there is such an orchestra as Professor Rubner said was lacking in our musical life. I think that the Professor should give such an orchestra all the support he is able to, because he states that he would if such an organization could be maintained.

I write this article from the viewpoint of an American composer and music-lover.

Very truly yours,
ALEX. M. JARECKIE, Mus. Bac.
New York City, Dec. 6, 1915.

The Case of Mephisto and Miss Saenger

To the Editor of MUSICAL AMERICA:

Inclosed please find my check for renewal of your most valuable paper and also a new subscriber. I greatly enjoy "Mephisto's Musings," but I wonder, after reading the account, in last week's paper, about Oscar Saenger's daughter, whether or not he thought of Oscar as being a "big" man as a teacher and advertiser, and felt called on to defend her after every one else had apparently told the truth about her?

I feel he fell down badly there; I have come to look to him to tell us what's what in doings over in the "big" town, and in this particular case feel that if the lady in question comes to Boston, greatly advertised as was a certain "wonderful mezzo-soprano" two weeks ago, who also fell down badly, that I would save my money and stay away.

However, I still greatly enjoy the old boy and wish him the full compliments of the season.

Very truly,
WILLIAM H. O'BRIEN.
East Boston, Dec. 10, 1915.

[Mephisto, no doubt, felt called upon to take up the matter of the dramatic debut of Oscar Saenger's daughter, because it gave him an opportunity to express his opinion of the unfair attitude of many of our critics, dramatic as well as musical, and of which the principal managers have again and again complained in interviews and letters to the daily press. This unfair attitude Mephisto has stated he believes to be detrimental to the best interests, not only of the profession but of the art. With regards to Mr. Saenger's being a large advertiser in this paper, a perusal of its contents, week by week, will readily show that he is not, but even if he were the biggest advertiser and spent thousands a year, it would not make the slightest difference to Mephisto or to—The Editor of MUSICAL AMERICA.]

Would Invent New Form of Applause

To the Editor of MUSICAL AMERICA:

Your worthy paper is always seeking some way of benefiting the art of music and its environment and the writer is desirous of aiding you so far as he is able to do so. Any suggestions which tend toward the betterment of our art are, I take it, welcomed in your columns.

The writer, while in attendance upon a recital of piano and voice recently, was struck with the idea that the usual manifestations of appreciation and satisfaction—commonly known as "applause"—are extremely incongruous and inept. What is more out of keeping, after a brilliant performance of a piano concerto or a classic song, ending perhaps in a refined *pianissimo*, than to hear the audience break forth in a demonstration sounding not unlike the popping of corn or the rattle of hail upon a tin roof? If one of the charms of music lies in contrast, we have it here to a marked degree; after the soothing strains of the violin in a lullaby or a minuet, to have the usual uncouth, even grotesque demonstration of delight in loud hand-clappings and pounding upon the floor and

so forth. Likewise, the hand-clappings of a gloved audience sound not unlike the old-fashioned beating of carpets, which many of us of the sterner sex recall with pangs of reminiscence.

May it be suggested, without impropriety, that your paper inaugurate a campaign to do away with this method of displaying approval, to be replaced with some milder, more harmonious form of delight. For example, the writer suggests that the audience on assembling for a song or orchestral concert, be provided each with a small whistle or horn, each one keyed to the first, third and fifth of the selected key, or, a set of whistles corresponding in number to the list of selections on the program, and in various keys, so that, as the key of the selection is announced, the audience can make the proper choice of whistle, and the applause be manifested in a prolonged blowing of the whistle! Or a little gong might be provided for each seat, as formerly opera-glasses were affixed, and each guest supplied with a hammer, for use upon such gong. Hammers are frequently used in concerts for other purposes! Many such suggestions might be made, all to the end that applause might be tuneful and in sympathy with the music performed, instead of being wholly incongruous and jarring upon sensitive nerves.

Some milder form of expressing satisfaction might be suggested for chamber-music recitals or studio concerts.

At a band concert, trumpets or even the so-called "fish-horns" might be provided instead of the more soothing tin-whistle used for orchestral affairs.

The writer is seriously (!) interested to know what other forms or means of expressing applause may be suggested by other readers of these lines and would welcome a general discussion of the subject.

Very truly yours,
JOHN GEORGE HARRIS.
Charlotte, N. C., Dec. 7, 1915.

A Letter from the Mother of Augusta Cottlow

To the Editor of MUSICAL AMERICA:

During my visit to the United States last winter I was fortunate in collecting a considerable sum of money for the benefit of the American Relief Kitchen, in Berlin, where we fed two hundred of the worthy German poor daily. The Kitchen was supported and conducted entirely by the American Colony.

When I returned in May I found that it had been decided to close the Kitchen for the summer, and resume it Oct. 1. When that time arrived, and after the matter had been given due consideration by the Board of Directors, it was deemed expedient not to reopen the Kitchen, but to devote the money that I and others had collected wherever it might be most needed and would do the most good.

As the greater part of the money had been given me by musicians or those interested in music, after consulting with Mr. Isaac Wolf, Jr., president of the American Board of Commerce and Trade, in Berlin, and who was the prime spirit in establishing the Kitchen, to donate a goodly portion to the Society for the Relief of Needy Musicians, and the rest will be used for worthy German charities, and perhaps make some soldiers' wives and children happier for the coming Christmas.

I am writing this in justice to the kind friends who so generously contributed to this fund, so that they may know for what good causes the money is being used. Every dollar will help to lighten the burden for someone in need of assistance.

Thanking you, and with every good wish for the coming year, I am

Yours sincerely,
SELMA O. COTTLOW.
Charlottenburg-Berlin, Nov. 15, 1915.

Labia and Mazarin

To the Editor of MUSICAL AMERICA:

In the criticism of the performance of "Otello" by the Boston Grand Opera Company I observe that you state that Melba played *Desdemona* to Zenatello's *Otello* in the revival of the opera in the Manhattan days. As I remember it, an Italian soprano, Labia, played *Desdemona* for the first few performances,

and Mme. Melba took the rôle only during the last of the season.

This leads me to ask what has become of Labia. The New York critics gave her the highest praise during that season at the Manhattan, but I have heard nothing about her since then. Another singer who seems to have dropped from sight is Mazarin, who appeared in the Manhattan performance of Strauss's "Elektra." If you could satisfy my curiosity as to what has become of these two singers, and also of a tenor calling himself Eugene Battain, who appeared with the Aborn company during the season of 1913-1914, I would be very much obliged to you.

Very truly yours,
R. G. KNOTT.

Louisville, Ky., Nov. 8, 1915.

[Mme. Labia appeared at the Vienna Court Opera season before last. Since then we cannot recall having heard of her. Perhaps some of our readers may have this information. Of Mazarin the last record obtainable is that she sang at the Théâtre des Arts in Rouen, France.—EDITOR MUSICAL AMERICA.]

[Continued on page 27]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

The San Francisco Symphony Orchestra

To the Editor of MUSICAL AMERICA:

Much has already been written with regard to the engagement of Mr. Hertz as the conductor of the San Francisco Symphony Orchestra. Personally, I cannot rave over his work, nor do I think the musicians who are under him do. No doubt Mr. Hertz has had great experience and success as the conductor of German opera, but as a symphony conductor, I and others, find him somewhat slow and inclined to be ponderous.

However, it is not my purpose to criticize Mr. Hertz, who is, without question, a musician of the highest ability and standing. What I desire to do is to make it clear to your readers that Henry Hadley, the former conductor of the orchestra, was not given a fair deal here, and that this is daily becoming more apparent. Hadley, with rehearsals of two hours' duration here, on Monday, Wednesday, Thursday and Saturday, was expected to give symphony concerts the equal of any given by the other great symphony orchestras, and that these concerts did not measure up to some of the first concerts given in this city by the Boston Symphony Orchestra was held against Mr. Hadley. In many instances Mr. Hadley was compelled to give two complete symphony concerts in a single week; i. e., a regular symphony concert on Friday afternoon, and a Sunday afternoon symphony concert with a complete change of program, without any additional rehearsals other than above stated.

On the other hand, everything in the world is being done for Mr. Hertz, though he has given ample evidence in San Francisco that he has but little consideration for our country and its interests. In fact, the Musical Association was obliged to go to the trouble of publicly defending Mr. Hertz against the charge that he was un-American, by refuting the statement that at the Bee-

thoven Festival of Music, he publicly denounced the playing of the "Star Spangled Banner." The facts, however, are that Mr. Hertz did denounce the playing of "The Star Spangled Banner" on Friday night, and again denounced the playing of this selection on Saturday night, at which time he said, in German, in the presence of several witnesses, "Now I am doubly glad that the 'Kaisermarsch' is programmed for Sunday afternoon."

Very truly yours,

SAN FRANCISCO.

San Francisco, Dec. 1, 1915.

Geraldine Farrar's Famous Costume

Dear Mephisto:

Your articles in MUSICAL AMERICA are very much enjoyed by the writer. In your "Musings" of the last issue (Dec. 4) the references to Geraldine Farrar, whose artistry does not very much appeal to me, brings to mind a little "jingle"—written by a woman school teacher of this city—a member of the Chorus of the Maine Musical Festival (W. R. Chapman, conductor), which obtains each year at Bangor and Portland—on the occasion of Farrar's appearance there.

It has just come to my attention, and it may or may not, interest you:

"I've been away to Portland,
Sung 'Hallelujah' and 'Hurrah'
And seen the famous costume
Of the singer, Miss Farrar.
She hadn't any corsets,
And she hadn't any shirt,
And she had but devilish little
In the all white satin skirt.
She had very pretty slippers
On her dainty little feet,
But the way she showed her back
Has never yet been beat."

Your mild suggestion to R. Aldrich is well conceived and better executed.

Most of the New York musical critics write too harshly.

Very truly,

JAMES O. LINCOLN.

Bath, Me., Dec. 5, 1915.

Miss Farrar's Absence

To the Editor of MUSICAL AMERICA:

I have been an ardent opera-goer for many years, but I have never known a season as uninteresting as the present one; it is altogether due, in my mind, to the absence of Geraldine Farrar. It is she whom we all want and wait for—it is her *Butterfly* and *Tosca* and her *Carmen* and her *Manon*. She alone has the power to thrill and entrance us, and make us forget we are in a theater, and not seeing real lives acted before our eyes. Besides her lovely voice, she has great imaginative powers. Every rôle of hers is different, and as the time goes on she grows greater and greater.

May she soon return. We need her! and need her badly.

L. B.

New York, Dec. 11, 1915.

"Butterfly Comparisons"

To the Editor of MUSICAL AMERICA:

Referring to "Butterfly Comparisons," I quite agree with "A Lover of Butterfly Comparisons"? Anything lovelier than Miss Farrar's *Butterfly* has rarely been seen or heard. Miss Pickford is, I admit, quiet and reserved, but one waits in vain for any sign of *Cio Cio San*'s passionate grief. Miss Farrar shows the childish gaiety of *Cio Cio San* in the first act,

but in the last she is the passionate (yet still childish) Japanese woman who gives up everything for the sake of little "Trouble."

Yours sincerely,

Mrs. H. A. STEVENSON.

Flushing, L. I., Dec. 6, 1915.

To the Editor of MUSICAL AMERICA:

May I say that I agree with the views expressed by the writer of "Some Butterfly Comparisons"? I have seen both Miss Pickford and Miss Farrar as *Butterfly* and thought the latter far superior. Miss Pickford I think charming in other rôles, but disappointing in this last picture. With Miss Farrar it is one of her greatest operatic rôles. No tears come to the eyes of the movie audience, but when the audience at the Metropolitan witnesses Miss Farrar's splendid interpretation, there is hardly a dry handkerchief in the house. Miss Farrar seems to be *Cio Cio San*; Miss Pickford crushes the part in her attempt to give a "quiet and reserved interpretation."

Yours sincerely,

J. R. DAVIS.

Larchmont, N. Y., Dec. 7, 1915.

Caruso on Krehbiel

To the Editor of MUSICAL AMERICA:

I read, with interest Mephisto's account of how Enrico Caruso wrote across Mr. H. E. Krehbiel's criticism of his singing in "Pagliacci,"—"LIAR!"—and signed it with his autograph.

Now, while I have no particular respect for Mr. Krehbiel, at the same time he is a critic of long service and some standing.

Could not the distinguished tenor have modified his opinion? Could he not have, as Shakespeare phrased it, in "As You Like It," have started, first with "the Retort Courteous," then used "the Quip Modest"; then, if that did not work, he could have made "the Reply Churlish" or "the Reproof Valiant," if that was not sufficient, he could have gradually worked up to "the Countercheck Quarrelsome"; and, if that produced no result, he could have employed "the Lie with Circumstance," before he finally reached, as he did, "the Lie Direct!"

Yours,

FAIR PLAY.

New York, Dec. 5, 1915.

Acting in Opera

To the Editor of MUSICAL AMERICA:

Please accept my hearty thanks for the admirable manner in which you presented the interview in your issue of the 13th instant, relative to my book, "Acting in Opera" and to my teaching of this subject.

It is very flattering to me that you found the work one of sufficient artistic interest to merit the hospitality of your columns and the expenditure of the time and talent of your capable staff.

Very sincerely,

GEORGE E. SHEA.

New York, Nov. 23, 1915.

Miss Purdy's Interview

To the Editor of MUSICAL AMERICA:

May I be allowed to make a slight correction in the otherwise most excellent article which appears in MUSICAL AMERICA this week. I fear that the second paragraph might be misunderstood. What I said was that the national art song, although based so often on folk

melodies, may in my estimation be interpreted by one not of Russian birth, especially if the singer be conversant with Russia and the Russian temperament—the national song as quoted might rightly be thought to be practically synonymous with the folk-song. Also I have never seen a woman play the balalaika in Russia nor in fact any peasant play it coming through the fields. I imagine that it would be a rather difficult undertaking! Also, while I always include American songs on any program not wholly devoted to Russian composers, I have given many recitals both in New York and elsewhere entirely Russian.

Very truly yours,

CONSTANCE PURDY.

New York, Dec. 10, 1915.

Sympathy with Campaign

To the Editor of MUSICAL AMERICA:

I am inclosing a program of one of the American afternoons given by the Beethoven Club. To arouse interest in our American compositions we have planned two more American programs for our monthly concerts this season. My sympathy is entirely with Mr. Freund in his campaign, and I gladly say with him: "Let us stand for America, first and last."

Sincerely yours,

HERMINE TAENZER.

Kimball Hall, Memphis, Tenn.,
Nov. 29, 1915.

What America Has in Store for Us

To the Editor of MUSICAL AMERICA:

Inclosed find my check. I am a subscriber to many musical journals, but none can surpass my MUSICAL AMERICA. I cannot travel as much as I used to, but your publication keeps me well informed—the next best thing. I want to take this opportunity to congratulate Mr. John C. Freund, your editor, on his wonderful success in opening the people's eyes as to what America really has in store for them.

Sincerely,

RALPH H. MAZZIOTTA.

Steinway Hall, New York City, Nov. 16, 1915.

Value Cannot Be Overestimated

To the Editor of MUSICAL AMERICA:

I take pleasure in handing you my check for renewal of subscription. I would like to tell you how much I appreciate your splendid paper. I took it while living in a large city, because I found it interesting and valuable. Here, in a small place on the very edge of the continent, I find it indispensable. It keeps me in touch with what is going on in the world of music. And when, from time to time, I go out to the larger cities; I find that I have kept fairly well abreast of musical progress in the great world. The value of MUSICAL AMERICA to the teacher or lover of music in the small and remote city cannot be overestimated.

Cordially yours,

ROSE HOSLEY IRELAND.

Eureka, Cal., Nov. 20, 1915.

TORONTO HEARS EVELYN STARR

Violinist Charms in Concert with Support of von Kunits Orchestra

TORONTO, Dec. 7.—The recital given last evening at Massey Hall by Evelyn Starr proved to be an example of some of the finest violin-playing which music-lovers in this city have enjoyed in a long while. Miss Starr was accompanied by an orchestra of forty under the baton of Luigi von Kunits.

Her performances included the E Minor Nardini Concerto, the Mendelssohn Concerto, Beethoven's Romances in F and G, Wieniawski's "Souvenir de Moscow" and some shorter pieces. In them she demonstrated her right to a place among the best violinists of the day. Her tone is full and round, and her technique of a high order; back of it all there is a serious musicianship and a dignified attitude to her art which should carry her far. She was applauded enthusiastically and showered with bouquets. There were several extras added at the close.

Mr. von Kunits conducted the orchestra capably in the accompaniments to the concertos, and also in the Beethoven "Egmont" Overture, which opened the program.

Bauer-Casals Recital in Detroit

DETROIT, Dec. 11.—Harold Bauer, pianist, and Pablo Casals, 'cellist, were the dual attraction at the fourth concert of the Philharmonic Course under the Devoe-Detroit Management on Monday evening. Both artists played with power and fine artistry.

E. C. B.

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MARIE MORRISEY—CONTRALTO

ONE OF MANY SUCH NOTICES

"MESSIAH," SPRINGFIELD, MASS., DEC. 4, 1915

ARTHUR H. TURNER, Conductor

"The singing of Marie Morrisey, the contralto, was a surprise and a delight. This clever young Pennsylvanian possesses all the characteristics of a letter perfect oratorio singer—and it is likely that another hearing, let us say in the glorious but somewhat limited score for contralto, of Mendelssohn's 'Elijah,' would serve to deepen the excellent first impression she made yesterday. Too much praise could scarcely be given her interpretation of the sometimes too carelessly sung 'He Shall Feed His Flock.' She had the quite too rare intelligence to consider that tender and expressive theme as a part of the pastoral picture first introduced by the simple grandeur of the Pastoral Symphony—and carried forward by the choral rejoicings of the 'heavenly hosts.' This was but one of the gems in her singing yesterday—and in the effective quartet measures of the third, the cello-like quality of her voice was a marked and memorable characteristic."

—Springfield, Mass., "Union," Dec. 5, 1915.

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New York, December 18, 1915

MUSICAL TREND OF SCIENCE

Our present age has been variously stigmatized in a manner uncomplimentary to its artistic character. Art cannot come to much nowadays because, forsooth, the age is "commercial," or it is "scientific."

Those who prefer the first charge should remember that it was Goethe himself who proclaimed that art follows the flag of commerce. Where money is earned, art can be supported.

Now de Forest's invention of the singing lamp, recently exhibited in New York, indicates how science itself leads around to music in the end. There are few who will deny nowadays the immense musical value to the world of the various mechanical devices for the reproduction of music which science has made possible to us, many of which produce results of a surprisingly high artistic character.

Science has taught us how to "can" any sort of musical tone or combination of tones, and release them at will. In the wireless telephone it has taught us how to pick up living musical sound in one part of the world and set it down directly in another.

The newest contribution of science to music is the audion, or singing electric lamp, of Lee de Forest, an instrument which appears to be capable of producing a variety of new musical sounds and effects of possible application to our musical system. Other new instruments were demonstrated with the audion.

All these things seem to promise more for the world of music than the grinders, groaners and scrunchers of the futurists. Science assumes the virtue or vice of its employer. But let it no longer be said that the age is unmusical because it is scientific. Composers might do worse than to look into the merits of these new tone-producing engines.

SEATTLE'S SEVENTEEN

The Music Study Club of Seattle recently held a field day for local composers.

Seattle, but yesterday the home of the festive and fish-spearing Siwash and the Yukon prospector, flannel shirted, and bearded like a pard—this Seattle the latest dwelling place of Apollo! And not two or three composers merely, but a goodly company of seventeen!

Not that Seattle has been hitherto wholly innocent of composers. Mary Carr Moore of that city produced and conducted her own opera few years ago with notable success. And there be those who know something of the work of Gerard Tanning and Claude Madden of the Sound City. And did not Henry Hadley sojourn there for a time?

But seventeen composers in Seattle! That is something to startle us, something which, like Oliver Herford's Ornythyrrhincos Paradoxus, "baffles, frights and shocks us."

Ask a resident of Seattle who are the American composers, and you would probably hear a string of names you never heard before in your life. Is there anything which could give us a more startling sense of the rapid musical growth of this fair land in the past few years than the knowledge that a concert had been given of the work of seventeen Seattle composers? And best of all the report tells us that "there was not a poor number on the program." Lucky some of our New York critics were not present.

What a sensation they would make as a company, touring the country—Seattle's Seventeen Composers!

Well, there are some of us who get out that way once in a few years, and who have witnessed with astonishment the swift growth of Seattle from a pioneer town to a metropolis; and we are not taken wholly by surprise. But Seattle's growth is a miracle of the time none the less.

SINGERS' BRAINS

It has not infrequently been whispered that singers do not use their brains, but now a deeper heresy has been ventured in MUSICAL AMERICA's columns by one who says that singers do not "need" brains.

Intimations of this matter have been so long in the air that we feel there must be something wrong with singers' brains. What can it be? Composers have always been particularly critical of singers' brains, and now pianists advance to the charge.

If singers need and deserve a clean bill of health with respect to their grey matter, now is the time for some champion to come out and give it to them. If not, it were well that there should be real enlightenment on the matter, in order that a reform could be begun at once.

We confess to having seen, or heard, evidence of strange brains (or was it lack of brains?) in the case of some singers we have met, but we supposed that the matter was in each case individual, and not sweepingly applicable to a class which, as a rule, has rendered such efficient service.

UP-TO-DATE APPLAUSE

John George Harris, in a suggestion-laden letter to MUSICAL AMERICA this week, proposes the abolition of the usual form of applause at concerts, and the substitution of new and more fitting means of displaying pleasure in the performance.

Mr. Harris finds the clapping of hands "not unlike the popping of corn or the rattle of hail upon a tin roof," crude and homely sounds not at all befitting the mood which should prevail at the close of a musical performance.

Preferable to this vulgar manifestation of approbation, Mr. Harris finds an applause depending upon whistles or horns in particular keys, with which the hearers of the concert are to be provided, or even little gongs which they are to strike with a hammer. The possibilities, he assures us, are many and various, and fraught with balm to sensitive nerves.

Mr. Harris would thus convert the entire audience into a sort of huge *kindersymphonie* at the conclusion of each number. The idea is rather engaging. Only the simple chord of first, third and fifth, in which he proposes to tune the instruments of applause is no

longer capable of expressing pleasure. A modern audience would be compelled to manifest approbation by means of an altered secondary chord of the seventeenth played out of tune. To offer such a silly consonance as a triad would be nothing less than a deadly insult, to be avenged by the artist playing something from Beethoven as an encore. These are the days when a charivari is a compliment.

A simpler method would be for the audience to carry their automobile horns into the concert. Those who did not have automobiles could carry soup in thermos bottles. Drinking this at the appropriate moment would serve the double purpose of sustaining the hearers and encouraging the artists with the dulcet sounds of modern harmony.

PERSONALITIES



Maestro Roxas and His Indian Pupil

Among the students who have come to work with Maestro Emilio A. Roxas, since he has been in New York is a girl from Oklahoma, Della Bryant, who is half-Indian from the Osage tribe. She possesses a remarkable mezzo-soprano voice, of particularly vibrant quality, which Maestro Roxas is developing with keen interest. He, like many others, never suspected that the Indian could grasp our music, until he began to work with this gifted pupil.

Destinn—With the intention of making New York her permanent home, Emmy Destinn has purchased a house at 94 Riverside Drive.

Calvé—It is said that Emma Calvé has harkened to the call of the "movies" and that she will pose in a war play, eschewing "Carmen" or other subjects from grand opera at her own insistence.

Hall—Mabel Preston Hall, dramatic soprano, who has joined the Chicago Opera Company this season, is a protégée of Mrs. Howard Spaulding, Jr., formerly Catherine Barker, one of America's wealthiest heiresses.

Klibansky—Sergei Klibansky, the New York voice teacher, became the proud father of a girl last week. According to Mr. Klibansky, the baby, who is to be called Sonia, is a coloratura soprano, but with a voice sadly in need of cultivation.

Hinshaw—One of the largest milk stations in New York City is supplied with dairy products by William Wade Hinshaw, the noted baritone, from his large farm at De Ruyter, in the Lehigh Valley. Mr. Hinshaw has several hundred head of registered cattle.

Farwell—It was announced this week that Arthur Farwell, the American composer and member of the editorial staff of MUSICAL AMERICA, had been commissioned to write the music for Percy Mackaye's Shakespearean masque, to be given in connection with the Shakespeare Tercentenary celebration in New York City next May. This masque will be the principal event of the celebration.

Alcock—Merle Alcock, the contralto, received word at 1 o'clock on Wednesday of last week that Anna Case would be unable, because of illness, to fill her engagement as soloist with the Singers' Club in Cleveland. Mrs. Alcock was asked to board a 6 o'clock train from New York the same afternoon for Cleveland to take Miss Case's place. She did so, and won her audience completely by her singing.

Harrison—Beatrice Harrison, the young English 'cellist, had the fortitude to play in Dresden some time ago, with the blood from a bruised thumb trickling on her instrument. Being a typical English girl, Miss Harrison had 5 o'clock tea on the afternoon of her concert, and while cutting bread her knife slipped, making a wound that necessitated several stitches in the thumb of her fingering hand. She went on with her program that night, and the audience did not realize there was anything out of the way until it was horrified to see blood on the strings of the 'cello and the white frock of the artist.



—Photograph © by Aimé Dupont

GERALDINE FARRAR AS "CARMEN"

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POINT and COUNTERPOINT

FOR common sense in acting upon one's impressions in regard to the ultra-modern music we must yield the palm to the writer of the following:

New York, Dec. 8, 1915.

Dear Point and Counterpoint:
Did you notice the thoughtful "preparedness" of Fire Commissioner Johnston in pointing out in large print on the Ornstein recital program of Sunday last: "In case of disturbance WALK, but do not run to the nearest exit?" Several took advantage of the advice, among them
Yours truly,
"SAFETY FIRST."

There's nothing that can withstand the ardor of John McCormack's devotees. Prior to the tenor's recital in Dallas, Tex., the house was sold out one week in advance. This did not daunt one of the disappointed ones, who inserted this "ad" among the "Miscellaneous Wants" in the Dallas News:

WANTED—Two tickets for John McCormack concert; must be within first ten rows. State location and price. 26-V. care News.

Here follow four samples of "chaff" sorted from the more serious "wheat" in the Music Student of Los Angeles:

"I am not going to take any more lessons of that teacher; he tells me it will take me three years to sing as well as I already."

"If Sousa is so good a musician why doesn't he play a horn in his band?" said Snips.

"He doesn't have to," answered Snipes, "he can always get some subs to toot."

Someone spoke to the mother of the ten-year-old Saint-Saëns, reproaching her for letting the lad play Beethoven. "What music will there be left for him to play when he is twenty?"

The reply was, "He will play his own."

Papa to Mamma: "I think this singing teacher of Maud's is no good. Maud doesn't sing half so loud as she used to under the old one."

There is no bromidion of the musical world brought forth *ad nauseam* so much as that of the musician who knows that his tiny offspring is "going to be a singer" by reason of its early demonstration of its lung power. A slightly different twist is given to the quip by Aszlo Schwartz, husband of Helen Ware and father of Andor Ware Schwartz. Says he:

"How do I know the baby will be a great singer? Well, some of the neighbors have already spoken to the janitor about the volume and endurance of his voice."

"Amen" to the following dictum of Penn in the Philadelphia Evening Bulletin regarding the outcry against the free Sunday concerts that are to be offered by that city's orchestra:

On the first day of the week Stokowski could be as impressive as any pulitzer with the most eloquent of sermons.

A headline from the Nashville Banner:

Criticises Loud Grand Opera Company

Well, we don't blame him, if it was too loud. But, on perusal of the item, we're inclined to believe that the copy-reader originally wrote: "Critics Laud Grand Opera Company."



—Courtesy of "Judge"

At the Comic Opera

Usher—"Opera glasses, sir?" Secundo—"No, thank you. But I'll take a periscope, if you have one."

One of Chicago's critics, James Whitaker of the Examiner, has made this discovery, after seeing "The Birth of a Nation":

The dramatic merit of "The Ride of the Valkyries" as an accompaniment to the galloping of five hundred Ku Klux Klanners across a movie-film is greater than as an accompaniment to Brunnhilde's ride in the last act of "The Valkyries."

Then it's a pity Wagner isn't alive to write fitting music for the "falls" of Charlie Chaplin.

By another Chicago critic, Edward C. Moore of the Journal, we are told that someone has compiled the "passed away" statistics of operatic characters during the first week of Chicago's season, as follows:

There have been eleven deaths, all but two in full sight of the audience. This is an average of one and four-sevenths per opera. Four sopranos and the same number of tenors have perished, two have been baritones, and one a contralto. Basses are as yet the best insurance risk, for all have finished alive and in good health. The causes in nearly all cases classify as violent. Three have died from dagger wounds, three from sword wounds, one each from gunshot, poison, strangling, and one, "Isolde," in "Tristan and Isolde," from no diagnosis that seems satisfactory.

Doubtless these figures cover the cheerily-ending "Tre Re" in which



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We see that the abilities of still another of the Chicago critics are being set forth by his paper in the form of an ad. If this were done for some critics that we know of, it might be interesting to have the advertising "copy" written by some of the artists whom they'd criticised. However, the burning words would have to be printed on asbestos.

"But did you never appear on the stage in tights?" demanded the lawyer, sternly. "Why, never," almost shrieked the witness. "I sing over the Chautauqua circuits. I appear on the same stage with William Jennings Bryan."—Testimony in a singer's separation suit.

"Everybody please rise and yodel," unfeeling comments the New York Evening Telegram.

Marian Peck writes us that at the recent Bauer-Casals concert in Detroit, this conversation was heard in the audience while Mr. Bauer was playing Schumann's "Traumerei":

She, enthusiastically: "What is that; I know I have heard it before?"

He: "So have I; two or three times." She: "Oh, I know. It is the chorus of 'You'll Be Sorry Just Too Late.'"

The beverages are to be charged to R. N. O'N. of the Cleveland News! Merle Alcock was rushed out to Cleveland the other day to sing for Anna Case as soloist of the Singers' Club. The substitution was duly announced in the papers, but in his account of the concert R. N. O'N. said:

Anna Case, soprano from the Metropolitan opera, delighted the Singers' Club no less than the audience. Etc.

Cincinnati Ripe for Grand Opera

Cincinnati, says the Times-Star of that city, is as well equipped as any American city of its size to create and support a local grand opera organization of a non-professional character. Cincinnati would at once be able to provide a superb chorus, an orchestra which would more than meet all requirements, and a large group of soloists who would be easily susceptible to training. The addition of such an opera organization to the orchestra and the festival forces would round out an incomparable musical trinity.

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Theodore Billroth, Master Surgeon of His Era, Was Also an Authority in Musical Matters and a Performer of Considerable Ability

By F. MORRIS CLASS

[From the Harvard Musical Review]

THEODORE BILLROTH, master surgeon of his era, omnivorous reader, widely sympathetic scholar, prodigious worker and restless investigator, intimate friend of Joachim, Brahms and Hanslick, is surely one of the most stimulating figures of the past century.

As a youngster he wanted to be a musician, and though discouraged in this by his mother (who nevertheless provided for all her children a fine musical education), Billroth clung all his life to his first love with a rather pitiful tenaciousness, and found in composers and artists his abiding companions.

At an early age, Hanslick tells us, Billroth gave evidence of both love and talent for music. He himself always insisted it was hereditary. His grandmother, Frau Wilkens, was a successful soprano at Berlin with the famous tenor Eunicke—the first Florestan of Berlin—who was the grandfather of Billroth's wife. "In this way," Billroth writes to Hanslick, "I am truly a child of Music and the Stage."

Billroth's correspondence is voluminous—some 500 pages of the collected letters—among which there are some two dozen apiece to Brahms, Joachim, Hans-

lick, and (most interesting of all) those to Professor Lübke, who held the chair of the history of art at Zurich and Stuttgart.

Met Brahms at Zurich

Brahms he met for the first time when the doctor was professor of surgery at Zurich. Kirchner, the composer, brought them together. From the very first the intimacy seems to have been genuine and mutual, and this despite the fact that Brahms held at bay more than one honest admirer.

Despite an enormous amount of research and active work in the hospitals, Billroth at one time acted as music critic for the *Zurich Zeitung*, and exerted generally an inspiring influence on the musical life of that city. He performed well on the piano, violin and viola, and read especially well at sight. A string quartet for many years, no matter in what city he was working, played regularly at his house, and practically the entire bulk of Brahms's chamber music had its first hearing from the manuscript in the surgeon's music-room.

Many of Billroth's dicta, to be read in his letters, are curiously shrewd, and would probably represent the best thought in critical circles to-day—despite the fact that they were often written immediately after the first hearing of a long and abstruse master work.

The great bulk of his letters to Brahms are contented in giving the master advice

about his health—and always in a very guarded manner. Generally he coaxes the sturdy composer on a long walking tour (they took several together), and is always painting the beauties of some Alpine sunset, or moonlit nook in northern Italy, and doing it so entrancingly that invariably Brahms shut up shop and went. Sometimes they had companions, Goldmark or Hanslick, or some other congenial soul, but invariably the party was either broken up by Brahms's sudden decision to sit where he was and compose—or the doctor was called back in all haste to operate on some royal sufferer, who would not have dreamed, in those days, of having anyone patch him up but the surgical idol of all Europe.

Dedicated to Billroth

As was to be expected from their perennial intimacy, Brahms ended by dedicating to Billroth the two Quartets of Op. 51. Billroth writes of them: "I have heard the string quartets several times this winter. When we played them in Karlsruhe as pianoforte duets we took the tempi much too fast. Brahms desires very moderate tempi throughout, as otherwise, owing to the frequent harmonic changes, the music cannot become clear."

Despite the abnormal amounts of his medical writing (his finest work, "General Surgical Pathology," ran through a dozen editions, and was translated into English, French, Italian, Spanish, Hungarian, Polish, Russian, Serbian, Croatian and Japanese!), in addition to hundreds, literally, of important, even epoch-making papers and smaller volumes—Billroth was ever systematizing his knowledge, ever seeking ultimate causes; and philosophy early became a hobby. It was but natural therefore that before long he should have been fascinated with an attempt to put in logical and concrete form his ideas on the psychology as well as the physiology of music. Hanslick egged him on, and during his vacations (sic—though he never for a day ceased some form of definite investigation)

either at Abbazia or St. Gilgen he slowly arranged his notes. In 1888 he whipped them for the first time into shape. * * * After his death (Feb. 6, 1894) his son-in-law, Dr. Otto Gottlieb, brought the bulky manuscript to Hanslick. On the cover was written in a bold script: "This manuscript to be handed to my dear friend, Ed. Hanslick, to be disposed of as he deems fit. Abbazia, Feb. 3, 1894. The Billroth."

The surgeon died suddenly three days after he wrote the note to Hanslick. The famous critic decided wisely to publish it as it stood, adding a preface of his own, by way of homage.

A Frank Critic

Despite all his enduring affection for Brahms, Billroth was quite frankly critical of him. Thus: "Brahms has so far as I know composed a dozen pianoforte pieces this summer. I do not know the cause of this sudden passion. I like him least of all in this style, the G Minor Rhapsody excepted. He does not sufficiently diversify his form in these little works. He ought to keep to the great style." It would probably be a tedious matter to find many savants to-day, after all these years of reflection, who would care to dispute this instant opinion.

In almost his last note to Brahms, Billroth, inviting the master to some public function, cannot forego the pleasure of rallying him a bit on his notorious indifference toward personal appearances. "I'd like to see you just once in evening dress. If, however, you object to this, you will find a place upstairs in the not-very-high gallery."

Jenny Dufau's New York Recital Postponed

Owing to a severe cold, Jenny Dufau, the French soprano, was obliged to postpone her first recital of the season in New York, originally scheduled for Dec. 10, at Aeolian Hall. Miss Dufau's first appearance here will now be made in January, the exact date to be announced later.

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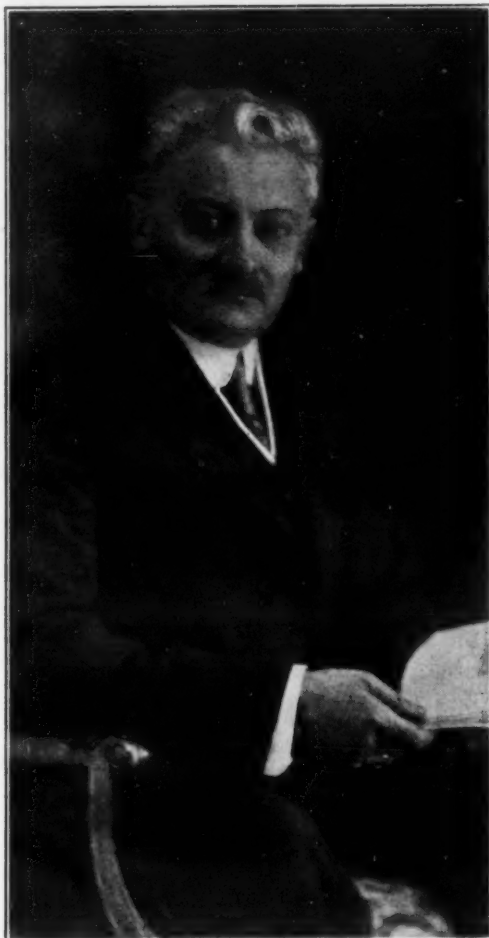
JUNGER MÄNNERCHOR UNDER NEW LEADER

Prize Singers of Philadelphia
Conducted by Goering in Well
Sung Performance

PHILADELPHIA, Dec. 9.—The first of three concerts to be given this season by the Junger Männerchor took place in the auditorium of the club house occupied by this famous German singing organization at 1643 North Broad Street last evening under the direction of Oscar Goering. Mr. Goering was chosen as director of the chorus about a year ago, when Eugen Klee resigned because of his removal to Brooklyn, and the interpretation of last night's program offered conclusive evidence that there is to be no lowering of the high standard long ago set by this organization, which is the holder of the Kaiser-prize, won for the third time at the National Sängerkongress in this city several years ago, and thus retained as a permanent trophy of its vocal victories. Mr. Goering, whose services are entirely voluntary, shows not only the essential musical qualifications, but gives evidence also of a love and enthusiasm for the work, which are important components in his success.

The program last evening included several *a cappella* selections, sung with the admirable precision and rich blending of tonal quality for which the Junger Männerchor is noted. Among these were two that were new, "Mein Lied," by Bungart, and Dregert's "Gruss an Deutschland aus der Ferne," while the chorus of women's voices was heard with delightful effect in the Barcarolle from "Tales of Hoffmann," Offenbach, and a selection from Victor Herbert's "Dixieland." An excellent climax was reached in the concluding number, which combined the male and female choruses, in a spirited and expressive rendering of Aug. Ohl's "Serenade," with an incidental solo for tenor well sung by William Ringele, who possesses a voice of good volume and sympathetic quality.

The special soloists were Lola Chalfont, a young lyric soprano of attractive personality and promising ability,



Oscar Goering, New Conductor of the
Junger Männerchor of Philadelphia

who sang *Micaela's* aria from "Carmen" with facility, giving "I Hear You Calling Me" as an encore; David Griffin, baritone, and Franz Hennig, violoncellist, a member of the Männerchor orchestra, which also had an important part in the concert. Mr. Griffin was received with especial favor, his well-rounded and richly sympathetic voice being heard to excellent advantage in numbers by Wagner, Franz and Ries and in a song of distinctive melodious charm, "Sea Dreams," by Ludwig Schmitt-Fabri, who was his accompanist.

The Junger Männerchor is preparing an unusually interesting program for its second concert, in February, when August Lohe's cantata, "Entfesselte Gewalten" ("Released Elements"), for eight-part mixed chorus, solos and orchestra, and the fantasie-männerchor, "Meeresstimmen" ("Voices of the Sea"), by Carl Hirsch, will be given for the first time in America, Mr. Goering having brought these works from Germany especially for presentation here under his direction. ARTHUR L. TUBBS.

KREISLER AT THE CAPITAL

Violinist Has Enthusiastic Audience—
Three Artists in "Ten-Star Series"

WASHINGTON, D. C., Dec. 10.—Before a most enthusiastic audience, Mrs. Wilson Greene presented Fritz Kreisler in a violin recital yesterday. He was at all times the artist in interpretation, in technique and in sympathy and power. Perhaps it was his own compositions that pleased the audience most. These included "Rondino," "Indian Lament," "Spanish Dance," "Viennese Popular Song" and "Tambourin Chinois." As accompanist Carl Lamson deserves praise.

The fifth concert of the "Ten-Star Series," presented by T. Arthur Smith, took place this afternoon, the artists being Carl Friedberg, pianist; Wassili Besekirsky, violinist, and Mme. Matja von Niessen-Stone, contralto. Mr. Friedberg is indeed a master of technique and captivated his audience with his presentation of the Sonata, Op. 27, Beethoven; Rhapsody, No. 9, Liszt, and a group of Chopin numbers. Mme. von Niessen-Stone was especially artistic in "The Erl-König," Schubert; "L'heure d'azur," Holmes, and "Tis Spring," Ware. Mr. Besekirsky was well received and gave sympathetic and rhythmic performances especially of "Melodie," Nicolaieff, and "Dance," Rachmaninoff. All the artists responded generously to encores. W. H.

Ithaca Warmly Applauds Singing of
Mme. Homer

ITHACA, N. Y., Dec. 10.—Most brilliant was the second of the pre-festival concerts by the Music Department of Cornell University, which was given in Bailey Hall last evening, with Mme.

Louise Homer, the distinguished contralto, as soloist. The house was packed to the doors and never has a more enthusiastic audience greeted a singer here. The program was broad and varied, songs being given in Italian, German, French and English. The group of songs by Sidney Homer were especially well received and for an encore Mme. Homer sang his "Dearest." Nearly every number was repeated or an encore given. Mme. Homer was entertained by Epsilon Chapter of Sigma Alpha Iota Sorority, of which she is an honorary member. N. G. B.

HEAR AMERICAN SINGERS

Theo Karle and Helen Warrum at Musicians' Club Musicales

Theo Karle, a new tenor from Seattle now singing at the Cathedral of St. John the Divine, and Helen Warrum, coloratura soprano of the Metropolitan Opera Company, were the artists appearing before the Musicians' Club at the informal musicale given Sunday evening, Dec. 5.

Several groups of songs, including the aria from "L'Africaine," were sung by Mr. Karle. Miss Warrum gave the "Caro Nome" from "Rigoletto." Albert Wiederhold, basso, also gave a Handel aria. W. F. U.

New Conductor for York Symphony

YORK, PA., Dec. 12.—Charles R. Weills, organizer and the conductor of the York Symphony Orchestra for the past nine months, has resigned. A. A. Knoch, director of the York High School orchestra and a member of the Philharmonic Trio, has been selected by the board of governors of the York Symphony Orchestra as the new conductor. The first rehearsal of the orchestra, under the new conductor, was held this afternoon. G. A. Q.

Royal Dadmun Sings in Youngstown

Royal Dadmun, the well-known baritone, who is under the management of the Music League of America, has been singing in several cities in Ohio. Most important of his recitals was an appearance in Youngstown in the series of concerts planned by the Monday Music Club of that city.

MARCIA VAN DRESSER

WHOSE PHENOMENAL SUCCESS WITH THE CHICAGO GRAND OPERA COMPANY IN RÔLES SUCH AS
"ELISABETH" AND "SIEGLINDE" HAS BEEN ONE OF THE REVELATIONS OF THE SEASON!



Photo by Matsene

Marcia van Dresser, gifted with a tone at once pure and pungent, made of Elisabeth a human figure . . . often of striking brilliancy.—Eric de Lamar, Chicago Tribune.

Marcia van Dresser made a beautiful Elisabeth, and not merely the princess beautiful to the eye, but with a noble spirit shining out through her eyes and giving atmosphere to the scene. Her voice was lovely in quality . . . always pure in tone and true to the pitch. She had the feeling of the poem and made the meaning of it come out to us with a sincerity that was most appealing. The opera will be given again when it will be more possible to pay more attention to details, but Miss van Dresser's debut with the company proved her to be a delightful artist.—Karleton Hackett, Chicago Evening Post.

Marcia van Dresser was the revelation of the evening. The perfection of her beauty and her voice carry to the farthest corner of the Auditorium. Her voice is as near that ideal of Wagner, the "youthful dramatic," as one can come, and that she is a matter of a hundred pounds under what is the usual avoirdupois of a Wagnerian heroine should endear her to a public which likes to see as well as hear a grand opera voice.—James Whittaker, Chicago Examiner.

Marcia van Dresser made a delightful impression of youth, grace and beauty as Freia. Her voice, too, had a Spring-like freshness.—Herman Devries, Chicago Evening American.

Miss van Dresser was the Sieglinde of the cast, and she made that success of the part which might be expected to accrue to the efforts of an artist who knows how to sing as well as how to act.—Felix Borowski, Chicago Herald.

Here was a singer who could keep on the pitch and do it with a voice of lovely melting quality, who, moreover, had a considerable idea of stage presence, dignity of demeanor and a knowledge of how to keep stage gestures from becoming gesticulations. She created an illusion with her voice and confirmed it by her actions, which is in the majority of cases the sum total of histrionism in opera. Having projected the character of Elisabeth as soon as she entered the stage, she carried it out to the end of the opera deftly, certainly, accurately.—Edward C. Moore, Chicago Daily Journal.

Marcia van Dresser's Sieglinde was a revelation of the possibilities of the artist. She rose to fine dramatic heights in the second act and invested the music with the truest Wagnerian atmosphere and romance. The musical score for Sieglinde is very difficult and Miss van Dresser's voice was more than adequate in negotiating this demand for both range and endurance.—Herman Devries, Chicago Evening American.

The Sieglinde was Marcia van Dresser quite as fine as any of the others, in a different way, one more appealing and kindly.—Edward C. Moore, Chicago Daily Journal.

Miss van Dresser made a lovely Freia, a goddess whose loss might indeed have caused much consternation among the heavenly ones.—Karleton Hackett, Chicago Evening Post.

A woman of such pure and radiant beauty is seldom seen on the score of opera. It is a new dramatic soprano that we have acquired, a woman whose skill in tone production was equal to every severe demand made by the rôle of Elisabeth . . . the soprano tones are of the clarity generally associated with the crystal and are capable of being long sustained. The prayer in the third act . . . was beautifully rendered.—Stanley K. Faye, Chicago Daily News.

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Another Daily Paper Increases Its Musical Department

Los Angeles "Examiner" Establishes Regular Sunday Music Page

AS another distinctive sign of the appreciation, on the part of the most enterprising daily papers of the growing interest in music, we may announce that the Los Angeles *Examiner*, one of the Hearst papers, which has made an extraordinary and phenomenal success in southern California, has recently increased its Musical Department by establishing a regular Sunday music page. This is undoubtedly a recognition that Los Angeles is a large and important musical center, besides being the home of many excellent artists.

The music page is to be conducted by Eva Bird Bosworth, who will write under the nom de plume of "Susan Symphony."

Miss Bosworth has had a valuable newspaper experience as well as a thorough musical education. Her newspaper experience was gained in Denver, where she was, for several years, special writer on the *Rocky Mountain News* and music critic of the *Denver Republican*.

She studied piano for a number of years under Prof. Edouard Hesselberg, a Polish teacher and concert virtuoso and voice with Emil Tiferro, formerly tenor with the Royal Opera Company of Berlin.

When she left Denver, Miss Bosworth became critic of the *Evening Tribune* in San Diego.

NOTABLE SOLOISTS AT WICHITA

Anna Case and Charles Harrison Please Large Audiences

WICHITA, KAN., Dec. 8.—Anna Case made her first appearance in Wichita on Nov. 26, when she was heard on the all-American course, managed by Lucius Ades for the Wichita Chorus, and gained the enthusiastic approval of a large audience by the charm of her voice and personality. On Sunday, Dec. 5, Charles Harrison, tenor, appeared as soloist with the Wichita Symphony Orchestra. The audience demanded his return again and again, the clear voice and fine enunciation of the young singer winning his hearers completely. K. E.

Beethoven Club at Memphis Gives "All-American" Program

MEMPHIS, TENN., Dec. 7.—At the first monthly concert of the Beethoven Club, given at Goodwyn Institute recently, the program was made up of compositions by American composers. The program was:

"Exhilaration," Wm. H. Sherwood, Effie Walker; "The Enchanted Glade," Lois Barker; "O Moon Upon the Water," Charles Wakefield Cadman, Elsa Gerber; "The Quest," Eleanor Smith, "Thou Gazest on the Stars," Oley Speaks, Richard Martin; "A Legend," Arne Oldberg (won 1915 Prize Symphony No. 2 C Minor Op. 34), Susie DeShazo; "Yesterday and To-day," Charles Gilbert Spross, "Sweet Little Woman o' Mine," Floy Little Bartlett, "Dawn in the Desert," Gertrude Ross, Mrs. Ben Goodman; "At Dawning," Charles Wakefield Cadman, "Ishtar,"

Charles Gilbert Spross, Edward C. Heintz; "When the Dew Is Falling," Edwin Schneider, "The Awakening," Charles Gilbert Spross, Elsa Gerber; "To the Sea," Edward MacDowell, Polonaise, Op. 46, No. 12, Edward MacDowell, Enoch Walton.

Mrs. Lunsford Mason and Birdie Chamberlin were the accompanists.

The program was arranged by Hermine Taenzer, chairman of the monthly concerts for the season.

SECOND BEETHOVEN MUSICALE

Neida Humphrey, Tom Dobson and Other Popular Soloists Heard

With a number of prominent club women as guests of honor, the Beethoven Society had its second afternoon musicale at the Waldorf-Astoria, New York, on Dec. 11. One of the guests was Mrs. William Cummings Story, general president of the Daughters of the American Revolution, who declared that the national aim of the Beethoven, in encouraging American music was, at a time like this, most pleasing to one representing a patriotic society.

As the artists of the day, Mrs. James Daniel Mortimer, the president, introduced Neida Humphrey, who, Mrs. Mortimer, stated, had signed a contract with the Metropolitan; Tom Dobson, tenor; Mrs. Marie Smith Sanguinette, soprano, a member of the society, and Harold Osborn Smith, the society's accompanist, who appeared ably as a piano soloist.

Miss Humphrey's voice charmed the hearers, particularly in the "Chanson

Provençale" by Dell'Acqua and "God Bless You, My Dear," by Ariadne Holmes Edwards, who was called upon to acknowledge the applause. The audience keenly enjoyed Mr. Dobson's singing of songs to his own accompaniment, especially his own "The Edge of the Sea," and some German songs. Mrs. Sanguinette pleased with two song groups.

BAUER IN LOUISVILLE

Pianist Plays Stirring—Local Artists Win Approval

LOUISVILLE, Dec. 11.—Harold Bauer, the pianist, gave a recital at the Schubert Masonic Theater last Tuesday evening, before a fairly good-sized and unusually enthusiastic audience. Rarely has Louisville heard music of such compelling beauty brought from the piano. This was the second concert of the Harry Marx Artist Series.

Two concerts, planned by the Daughters of the Confederacy, were given on Wednesday and Thursday evenings at the Auditorium of the Watterson Hotel, and brought forth three visiting artists new to Louisville, in the persons of Jane Tuttle, dramatic soprano; Ruth Klauber, pianist, and Genevieve Fodrea, violinist.

On Wednesday evening Mrs. Katherine Whipple Dobbs brought forth three singers in an invitation recital, two of them, Mrs. Frazier Talcott and Mrs. Josephine Scavo, being local artists, while the third, Hugh M. Holmes, comes from St. Louis. The work of the trio made a delightful entertainment. Mrs. Dobbs played sympathetic accompaniments. H. P.

NATIVE PROGRAM IN BOSTON

American Works Given in Music Lovers' Club Musicales

BOSTON, Dec. 6.—The Music Lover's Club of Boston, Mme. Edith Noyes-Greene founder and president, gave the second concert of the season this morning in Steinert Hall. An "All American" program was given, the compositions performed being confined to the works of MacDowell, Henry K. Hadley, Chadwick, Converse, Edith Rowena Noyes and Margaret Ruthven Lang, the latter composer being the club's guest of honor. She played the piano accompaniments to these songs of hers: "Into My Heart," "The Bird," "A Song of the Lilac," "Snow Flakes," "Poplar Leaves" and "Chimes," which were sung by Alice Bates Rice, soprano.

The remaining artists giving the program were Alice Eldridge, pianist; Florence Jepperson, contralto; Gladys Berry, cellist; Barbara J. Werner, violinist, and Roy Goddard Greene, who played the second piano part to MacDowell's D Minor Concerto, which was given a powerful and eloquent performance by Miss Eldridge. W. H. L.

Pueblo (Col.) Symphony Orchestra Gives Second Program

PUEBLO, COL., Dec. 5.—The Pueblo Symphony Orchestra gave its second concert recently, when Skovgaard, the violinist, was the assisting artist. The orchestra gave a better account of itself than at its first appearance and will undoubtedly make itself a notable addition to Colorado music. The Chamber of Commerce is assisting in financing the organization. Another new orchestra has been formed, at the Nepesta School, that gave its first concert Dec. 1. L. F.

The Brewer Musical Entertainers gave a recent concert in the Saturday Night Lyceum course at the First Methodist Church, Schenectady, N. Y. The members of the company are Grace M. Brewer, violin, trombone, piano and vocal soloist; Ruth M. Brewer, reader and clarinet soloist, and Eleanor E. Brewer, accompanist.



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NEW VOGRICH WORK AT EMILY GRESSER'S RECITAL

Youthful Violinist Introduces "Memento Mori"—A Serious and Polished Artist

An unhackneyed program, containing one novelty, was offered by Emily Gresser, violinist, in Aeolian Hall on Dec. 10. She chose Carl Goldmark's Suite for violin and piano, Spohr's Eighth Concerto, a "Memento Mori" by Max Vogrich, heard for the first time in this country at this recital; an Arioso, Bach-Franko, and a Capriccio by Gade.

This program did not prove as interesting as might be thought. Spohr's music is becoming deadly, while the Vogrich work proved a disappointment. Obviously it is program music, but its author often forgot that all music should first of all be good. With that condition fulfilled, none could quarrel with the work's label. The Vogrich "Memento Mori" is inordinately long and is incoherent and windy. It is more often shallow than not. In fact, its distinguished moments are truly rare. One admired the conscientious way in which Miss Gresser played this work. She evidently has affection for it, and her interpretation proved that she possesses considerable musicianship.

Miss Gresser's tone is sweet if not large. Her style is polished, her manner serious and she possesses a developed technique. The Bach air was played beautifully and the Gade music well done barring one rough place. Samuel Chotzinoff accompanied with his customary artistic feeling. B. R.

Blanche Goode's Song Given by Mme. Homer at Smith College

NORTHAMPTON, MASS., Dec. 14.—A song by Blanche Goode, one of the instructors at Smith College, "I Know a Maiden," was given on the song recital program by Louise Homer at the John M. Greene Hall, Northampton, Wednesday evening, Dec. 8. The song met with well-deserved approval and the singer repeated it, finally prevailing upon the composer to rise and receive her share of applause. A Sidney Homer group and two songs by J. Alden Carpenter were American compositions given. Six German *lieder* and an aria from Gluck's "Orfeo and Eurydice" were also sung in splendid fashion. W. E. C.

Four of Philadelphia's best known singers, May Farley, soprano; Marie Stone Langston, contralto; Henry Merriken, tenor, and Lewis James Howell, baritone, were the soloists at the first concert of the season by the Philharmonic Choral Society of Shamokin, Pa., given in the auditorium of the Shamokin High School, under the direction of Kendrick I. Hopgood, Tuesday evening, Nov. 23. In addition to taking the solo parts in Cowen's song cycle, "The Rose Maiden," individual numbers were given by each of the soloists.

A guild of women bell-ringers has been formed in the English town of Penn to take the place of the parish bell-ringers who have gone to the front.



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ELMAN PLAYS IN AID OF SUFFERING JEWS

Unusual Response from Hearers to Performer in Recital of Violinist

One might have thought that Mischa Elman was about to introduce as a novelty a violin recital with choral accompaniment when one gazed at the Carnegie Hall platform at his concert of Dec. 12. The inclined framework erected to seat the chorus in a performance of a few nights previous was still standing, and these seats, banked in tiers, were now occupied by the overflow of the violinist's audience. These "choristers" contributed to the occasion merely their applause.

It was an afternoon of unusual sympathy between performer and hearers, for the recital was given in aid of the Jewish war sufferers, and the response of the audience to the performance was characteristic of the great devotion to music which is an admirable trait of the Jewish people. Further, it was to be seen that this gathering idolized the young violinist, as one could tell from watching the rapt expressions on the faces of those seated on the platform.

There was an electric current of enthusiasm throughout the afternoon culminating in a stormy demonstration at the close. After Mr. Elman had played three encores, the "Thais" Meditation, Dvorak's Humoresque and the Kreisler "Liebesfreud," the enthusiasts refused to depart (even when the lights were dimmed) until the player added another extra.

The tone of Mr. Elman's program was one of marked virtuosity, as evidenced by his dazzlingly brilliant playing of the Lalo "Symphonie Espagnole," the Wieniawski "Faust" Fantasia and Paganini's "I Palpiti." He is to be commended for introducing in his miscellaneous group a sterling example of work by a resident American composer, "The Call of the Plains," by Rubin Goldmark. Walter H. Golde accompanied Mr. Elman with his wonted skill and sympathy.

K. S. C.

MRS. BEACH IN EAST

Composer Will Play Own Concerto with Chicago Orchestra in February

After having made three appearances in San Francisco during the fall and appearing with success at San Diego, Stockton, Oakland and other California cities, Mrs. Beach has come East to fulfill engagements, which include appearances with the Chicago Symphony Orchestra, under Frederick Stock, with whom she will play her own Concerto on Feb. 4 and 5. Immediately at the conclusion of this Chicago engagement, Mrs. Beach will return to California.

Last week Mrs. Beach, together with Marcela Craft, appeared before the Art Society of Pittsburgh and the Edgeworth Club of Sewickley, Pa. On Monday Mrs. Beach played before the Matinee Musical Club of Philadelphia and at a reception tendered to her by the club under the presidency of Mrs. F. W. Abbott.

Laura E. Morrill Opens Studio

To mark the formal opening of her studio at the Hotel Majestic, New York, Laura E. Morrill recently gave a reception. Ethel Frank, the coloratura soprano of Boston; Claire Lillian Peteler, mezzo; Clarence C. Bowden, tenor; Margaret Whitaker, violinist; Gustav Becker, pianist; Ina Grange and Helen Whitaker, accompanists, contributed to a delightful program.

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Meta Reddish Favorite with Western New York Audiences



—Photo by Falk, New York.

Meta Reddish, the Popular Soprano, Who Has Just Completed a Successful Recital Tour of Western New York

META REDDISCH recently returned from a series of brilliantly successful song recitals in Western New York in which she was assisted by her brother, Claude Reddish, accompanist, and Roscoe Possell, flautist, in programs embracing operatic airs by Mozart, Verdi and Donizetti; *lieder* by Brahms, Schubert and Dvorak; French songs by

Hüe, Bemberg and Debussy, and songs in English by Parker, Rogers, Ronald and Lehmann. As an immediate echo of the soprano's successes on this tour, comes the announcement of her engagement as leading soloist on the opening night of the next Buffalo May Festival when she will be heard with the Chicago Symphony Orchestra. On Dec. 9 Miss Reddish will sing in Philadelphia.

TULSA GREETES TWO ARTISTS

Audience of 4000 Hears McCormack—Clark Recital Pleases

TULSA, OKLA., Dec. 6.—Tulsa enjoyed a musical feast recently in the song programs given by Charles W. Clark on Nov. 19 and by John McCormack on Nov. 30. Mr. Clark's program ranged from difficult arias to the ever-popular "Danny Deever" sung with skill that won appreciative enthusiasm from a large gathering of music-lovers.

John McCormack sang to an audience of more than 4000 and held them spellbound with the wonderful charm of his singing. He added the familiar "Mother Machree" and "I Hear You Calling Me" as encores. With Mr. McCormack as assisting artist was Donald McBeath, violinist.

W. R. G.

Alexander Heinemann, the baritone, has returned to Berlin after a long absence and resumed his concert work and teaching.

BAKST RE-STAGING BALLETS

Bolm and Massin Will Interpret Chief Rôles

Information has reached John Brown, business comptroller of the Metropolitan Opera Company, from Lausanne, Switzerland, where Serge de Diaghileff's Ballet Russe is rehearsing, that Leon Bakst is re-staging the ballets "Scheherazade" and "L'Oiseau de Feu," and that the scenery for these productions, as well as the new ones, is being painted in Paris.

In one of the new ballets, Rimsky-Korsakow's "Sneigourotchka," Leonide Massin will assume the principal rôle of *Javilo*, the River God. In the other, "Sadko," Adolf Bolm, who conceived and staged it, will take the leading part. In the cast of Schumann's "Carnaval" will be Nijinsky, Bolm, Massin and Karavina.

Ludwig Strakosch, the Hamburg opera baritone and teacher, has lately celebrated his sixtieth birthday.

BARRÈRE NEW YORK SYMPHONY SOLOIST

Virtuoso of the Flute Plays Ancient French Music to Admiring Audience

Last Sunday afternoon's New York Symphony program offered the following numbers:

Symphony, "From the New World," Dvorak; Solos for Flute and Orchestra, "Air," Louis Aubert, père (1678-1748), "Musette," "Gigue," Jean Marie Leclair, aîné, George Barrère; "Ma Mère l'Oye," Ravel.

Than Mr. Barrère there is no more consummate virtuoso of the flute in this country to-day. The distinguished Frenchman plays with such impeccable taste, such finesse and such rare charm of phrasing that even persons who take little pleasure in the much-abused instrument for solo purposes readily succumb to its allurements when such a master operates it. Mozart would never have cursed the flute in the historic fashion he did could he have lived to hear George Barrère. He moved last Sunday's audience to considerable enthusiasm by his graceful and elegant playing of the delightful rococo melodies of Aubert and the elder Leclair.

Dvorak's American symphony received its first local hearing of the season at this concert, but the performance was distinguished more by a pervasive vigor than finish or poetic feeling. Much more polished in presentation, Ravel's little "Mother Goose" sketches again afforded pleasure. They are not important, to be sure, but are worth hearing a few times as a dainty tidbit. Speaking of Ravel, one would welcome another presentation of the splendid "Daphnis" music which Mr. Damrosch introduced here and which he plays so finely.

H. F. P.

TROY'S ORCHESTRA HEARD

Worthy Performance Under Mr. Smith—Christine Miller's "Duets"

TROY, N. Y., Dec. 10.—With the presentation last evening in Music Hall of Beethoven's "Eroica" Symphony, the Troy Symphony Orchestra inaugurated its second season under most favorable auspices. The orchestra of eighty men under the direction of Victor W. Smith gave the second and third movements of the symphony a particularly good presentation. The Dvorak-Kreisler "Indian Lament" was arranged for string orchestra by Mr. Smith. Other numbers were the Delibes's Intermezzo from the ballet "Naila" and Weber's "Jubel" Overture. The able soloists were Mrs. Jean Lyman Cooper and Edmund D. Northrup.

Christine Miller delivered two favorite Scotch songs, "Bonnie Doon" and "My Ain Countryrie," in Music Hall on Friday evening, under the direction of John L. Nelson. Miss Miller's songs were heard as a duet with the laboratory reproduction of her own voice by the Edison company.

W. A. H.

"Diapason" Starts Symposium on Best American Anthems

Following the lead set by MUSICAL AMERICA with its symposium of ten favorite songs by American composers, the *Diapason*, the monthly journal devoted to organ music, has set itself the task of securing from its readers their lists of six best anthems by American composers. Under anthems, according to the plan of Harold Vincent Milligan, critic for the *Diapason*, will be included numbers from the Episcopal and Catholic services, as the Magnificats, Te Deums, etc.

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NEW YORK PREMIERE FOR SIBELIUS WORK

Philharmonic Plays "Die Okeaniden"—An Unpretentious But Powerful Piece

As a program builder Josef Stransky ranks with Walter Damrosch. He has the same fine feeling for musical values, for variety, proportion and necessary differentiations of mood; the same happy faculty of tastefully mingling styles and schools and of appealing to a diversity of musical preferences. Hence the lure of a soloist is not indispensable to crowd the Philharmonic concerts. The admirable orchestra has not given a more absorbing concert this season than that on Thursday evening of last week when, despite the absence of a visiting artist, Carnegie Hall was filled to its capacity. Sibelius furnished the novelty of the evening in his tone poem "The Oceanides" ("Die Okeaniden"), the full list of numbers reading thus:

Beethoven, Overture, "Egmont"; Brahms, Symphony No. 2, in D Major; Sibelius, Tone Poem, "Die Okeaniden," Op. 73; Dvorak, "Scherzo Capriccioso"; Liszt, Symphonic Poem, "The Battle of the Huns."

The Brahms Symphony—in the presence of which Brahmsites and their opposites joyfully bury their differences and commingle their feelings in ready worship—has been missed from the orchestral programs of the season thus far. Last week one hailed its advent with gladness. Mr. Stransky—one of whose happiest achievements it has always been—gave it a reading suffused with poetical glamor, replete with delicacy, grace, elasticity and translucence, while the orchestra played this glorious music elegantly and with supreme distinction. The Philharmonic's conductor enjoyed the friendship of Brahms and from him derived his notions of tempi and effects, so that his interpretation can be regarded as in the best sense authoritative. And now one wishes that before the year ends he might see fit to perform the Third Symphony, which scarcely yields to the Second in greatness. It has long been overdue in New York.

The Sibelius Tone Poem was composed especially for American consumption—to be precise, for last year's festival of Carl Stoeckel's Litchfield County Choral Union at Norfolk, Conn. It had its first hearing anywhere in the famous "Music Shed" on June 4, 1914, under the composer's own direction. Since then Cincinnati and other localities have tried and approved of it.

In truth, "The Oceanides" merits extremely careful consideration. Not a great or pretentious effort, it, nevertheless, belongs first, last and at all times to the creator of that mighty new word in music—the stupendous, but still practically undiscovered Fourth Symphony. What Sibelius does he does greatly; let him speak of that which on the tongue of the small man would be crass mediocrity and he will do it in accents that dumbfound by a portentous eloquence out of the very heart of nature. In

the "Oceanides" he has sketched powerfully, if a little hastily, nothing more or less than a sea picture in terms of an adroit and elemental impressionism—an impressionism that carries with it the rude consciousness of primeval power and that has nothing of the vague, artificial or inchoate about it. He who so chooses may conjure up images of the ocean nymphs of Hellenic mythology, daughters of Thetis and Okeanos. We prefer the more abstract conception latent in this minute ocean symphony. We feel the ineluctable surge of natural forces and not the presence of the human agency in any form.

The musical plan is of the simplest. A few short melodic phrases serve as vertebrae where vertebrae are needed. The composition begins with gentle woodwind twirlings and an almost imperceptible heave of muted strings. Then it grows slowly, gathers inexorable momentum, swells to a wild climax, briefly decreases and finishes vaporously. That is all. But in its relatively small way the thing has greatness.

It was splendidly played. So, too, was Dvorak's ingratiating and spirited "Scherzo Capriccioso," which conductors have been forgetting for too long. Certainly it deserves hearings as frequently as the much-played "Carnival" Overture and will doubtless come into its own again presently. H. F. P.

ELEANOR PATTERSON'S TOUR

Contralto to Embark for Concerts in Several States

Eleanor Patterson, the American contralto, is making preparations for another concert tour as far as the Middle West. Miss Patterson recently returned from a highly successful tour extending to the Pacific, but bookings for appearances in New York, Connecticut, Pennsylvania, Ohio, Michigan, etc., call her away for another two months or more.

During this trip it is understood that the Governor of Ohio, his staff and State officials, will be entertained at the State House by the contralto and her assisting artists in a concert of heart songs, folk songs, operatic songs and patriotic songs. Miss Patterson is to sing in New Haven, Conn., Dec. 17, at which time in most of her numbers she will be accompanied on the harp by Ella Wheeler Wilcox, who is an accomplished musician as well as an inspired writer.

In connection with Miss Patterson's coming tour, several requests have reached her for a "program in the English language and not too classical; and please don't forget the Star-Spangled Banner." Recently the Corn Club of Ohio closed its banquet at the Hotel Astor with the Star-Spangled Banner, led by Miss Patterson, while 600 "buck-eyes" joined in the chorus.

Bornschein and Thatcher in Sonata Recital

LUTHERVILLE, MD., Dec. 10.—The first of a series of three Sonata Evenings with German, French and American composers was given by Franz C. Bornschein, violinist, and Howard R. Thatcher at the Maryland College for Women last evening. Mr. Bornschein gave a brief talk on Mozart, Beethoven and Brahms, preliminary to the program, which contained the Mozart E Minor Sonata, the Beethoven E Flat Sonata and the Brahms A Major Sonata. Mr. Thatcher is the director of the school of music at the Maryland College and Mr. Bornschein is a member of the teaching staff of the Peabody Conservatory preparatory department.

Of Great Help and Inspiration

To the Editor of MUSICAL AMERICA:

Inclosed please find check for renewal of my subscription. I find your paper of great help and inspiration, not only to me as a singer and teacher, but as "Musical Director" of our Music Festival Association it is of the greatest service to me in keeping me in touch with the work of other choral societies, as well as of the soloists who are making good.

Thanking you again for your valuable paper, I remain

Yours very truly,

WILLIAM HOWLAND.

Detroit, Mich., Dec. 8, 1915.

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Muratore as Prinzivalle in "Monna Vanna"

Lucien Muratore as Prinzivalle was again the triumphant central figure of the cast.

His voice is always astoundingly melodious, fresh and full-toned. His art is an inexhaustible well-spring of passion and poetry and delicacy.

His aria in the second act, "Elle est à moi," which he finishes with two exquisite high B naturals in mezza-voce, was encored as usual.

A few days ago a rumor was circulated that Muratore had a claqué. This is true. Yesterday evening there were about 3,000 claquers by actual count. But, strange to say, instead of being paid, it was they who paid!—Chicago Evening American, Dec. 2.

Again it was a triumph for Lucien Muratore. He is the best equipped singing actor or acting singer of this present day, a superb artist who proves that the ideals of the opera are not merely traditions of past ages but actual facts of this day.

—Chicago Post, Nov. 22.

Lucien Muratore again found the path to an ovation during yesterday's matinée performance at the Auditorium.

Mr. Muratore roused his audience to such enthusiasm that he was compelled to repeat a part of the second act. And, truly, his singing here has rarely been more lovely than it was yesterday.

—Chicago Tribune, Nov. 21.

The second act belongs to Mr. Muratore, and here again is a man who can realize for us the feeling of romance. He gives dignity to the scene by his force as an actor, and his singing is glorious. After the second act the artists were called before the curtain about a dozen times, and, of course, Muratore had to repeat his aria.

—Chicago Post, Nov. 23.



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"AMERICA'S MOST NOTABLE SYMPHONY"

Stillman-Kelley's "New England" So Nominated by Critic—It Has Just Been Published by the "Stillman-Kelley Publication Society"—A Detailed Description of the Work

By A. WALTER KRAMER

THE native composer has been advised by all who wish him well to begin his struggle for recognition with works in the shorter forms. He has been warned to hurl neither symphonies nor symphonic poems at the gentlemen who preside over our symphonic organizations if he wishes to gain the opening wedge. For a conductor takes a more natural interest in the work of a man who has shown himself able in songs, piano compositions and other things in the smaller forms. His task, in such a case, resolves itself into examining the score and ascertaining how the composer under consideration writes for the orchestra; for, if he has won a reputation at all, it will be natural to expect that his thematic materials are above the banal.

Nevertheless, there are composers in this country, as elsewhere, who can work only in the big forms. One of these is Edgar Stillman-Kelley, a man who occupies a distinguished place among contemporary native composers. Mr. Stillman-Kelley, though he was much admired for several short pieces some years ago, seems to be at his best when he writes in the grand manner. He has done for the orchestra two symphonies, "Gulliver" and "New England," and two Symphonic Suites, "Macbeth" and "Aladdin." In the field of chamber-music he has composed a splendid String Quartet and also a Piano Quartet.

For a number of years this gifted man, whose life has been devoted to enriching America's musical literature, was obliged to teach composition for a living; he settled in Berlin and there taught many of the younger American composers. A few years ago, he was called back to this country to accept a fellowship at Western College, Oxford, Ohio, permitting him to devote his time to composition. To-day, Mr. Stillman-Kelley can give us his best, unhampered by the matter of finances. And his music, too, has been championed by the formation of "The Stillman-Kelley Publication Society" which is engaged in publishing the orchestral scores of his compositions. Carl Stoeckel of Norfolk, Conn., is the honorary president of the society, Mrs. Ella May Smith of Columbus, Ohio, the president, and Heinrich Meyn of New York, the treasurer.

Mr. Stillman-Kelley's "New England" Symphony has just been issued.* The full orchestral score is received. Orchestral scores of symphonies by American composers are still rarities; publishers (with the exception of Arthur P. Schmidt who issued Mrs. Beach's "Gaelic" Symphony some years ago and the house of Schirmer, which has done as much for some of the works of Strube, Hadley and Loeffler) have not found it even a semi-profitable investment to undertake the publication of a composer's several hundred pages of orchestral music. In a measure, they have been right. For, until recently, there has been little or no demand for it. The native composer was given an occasional hearing, generally as a sop to someone who complained that no native music was being heard. To-day we no longer stand in amazement when we see a native musician's work on the program of one of our orchestras.

First Heard in 1913

So much for the history of American symphonies. Mr. Stillman-Kelley's "New England" was composed for and had its first hearing at the annual meeting on June 3, 1913, of the Litchfield County Choral at Norfolk, Conn. There played under his direction by an orchestra made up of members of the New York Philharmonic Society, it had a successful presentation. And in April, 1914, it was played at the festival of the Franz Liszt Society by the Orchestra of Altenburg, Germany, the composer conducting. For this composer's music has long since been given honor in Germany. In America it has been played by the Cincinnati Symphony Orchestra under the baton of Dr. Ernst Kunwald, who considers it a work

of unquestionable merit. This year Dr. Kunwald repeated it on one of the season's programs.

True to Symphonic Form

Written for a large orchestra, this is a modern work along free lines, yet in every sense a symphony. Mr. Stillman-Kelley has not done away with the form; he has infused new and individual things into it, but he has discarded nothing that we have required of a symphony. According to a prefatory note, it has been the composer's plan "to embody in symphonic form, certain phases of thought and sentiment peculiar to that group of pioneers who first made their home in New England." The four movements



Edgar Stillman-Kelley, the Composer of the "New England" Symphony

are headed by quotations from the Log Book of the Mayflower, which was written by Governor William Bradford, an ancestor of the composer.

The Opening Movement

The first movement is headed "All great and honorable actions are accompanied with great difficulties; and must be both enterprised and overcome with answerable courage." It may seem to some that such a program is rather abstractly ethical for musical treatment. For many a composer, to be sure, it would offer nothing. But for Mr. Stillman-Kelley it has been more than a key-note.

The movement opens in B flat minor, 4/4 time, *Lento maestoso*, and while violins and violas hold a long sustained B flat, interrupted by the plucking of a low B flat by 'cellos, basses and harp, the winds and brasses sound a fine theme, a big, broad message that strikes the hearer at once with its dignity and nobility. It is repeated, with an alteration in the violins and violas, now ascended to C sharp, then chromatically to F natural, and leading naturally to the main body of the movement *Allegro appassionato*. Here we find the same theme, treated in quicker tempo, given out by oboes, bassoons, horns, trumpets and trombones over a big B flat minor chord *tremolando*, in violas, 'cellos and basses. There is an episode, *Un poco tranquillo*, in which winds and strings alternate in giving out the theme again, altered to suit the changed mood. The tempo is picked up, and the winds and brasses triumphantly proclaim the big theme, against rushing passages in sixteenth notes in the strings. A short bit, *Misterioso espressivo*, rhythmically Brahmsian, brings us into A major and eventually into C sharp minor. Here the lovely second subject is given us by the strings, *Poco meno mosso*, and repeated by the winds with a full accompaniment in eighth notes in the strings, barring the first violins, which play the theme with the oboe. The development section is complete; every bit of thematic material is treated with mastery until the return of the main theme is stated *fortissimo* by the full orchestra. The second theme comes in the first oboe in the recapitulation. A short *Risoluta assai*

closes the movement by stating the theme which opens it in a very telling manner, first in the brasses, then brasses and winds, and finally in the complete orchestral body.

Remarkable Descriptive Writing

If you would see a piece of notable writing look at the *Larghetto misterioso*! Here the composer has pictured the woods and the singing of the birds and so complete is the picture that the quotation from the Log Book seems almost unnecessary. The flutes, clarinets and oboes are employed most skillfully, in a manner that convinces one that the composer understands their possibilities perfectly. There is delicious stuff in the *Allegretto pastorale*, straightforward material that enchants through its very simplicity. The *Meno mosso* portion is devoted to a restatement of the second theme of the first movement, now in sixteenth time, however, though the same harmonic scheme is preserved.

In the next movement we again find ourselves in B flat minor, the dominating tonality of the symphony. The movement is headed "Great lamentations and heaviness." On the main theme of the opening movement, Mr. Stillman-Kelley has built it, transforming the theme somewhat by putting it into 3/4 time. In it we come to a B flat major episode entitled "New England Hymn." There is a footnote which tells us that this hymn, "Why do we mourn departed friends," was composed by Timothy Swan, born in Suffield, Conn., in 1757. The footnote, apparently written by Mr. Stillman-Kelley, is the authority for the statement that it "stands out from among all contemporaneous attempts at composition in this country, by virtue of its melodic, metric and harmonic qualities, rendering it worthy to rank with the German chorals." This is high praise; I regret that I cannot share Mr. Stillman-Kelley's opinion about this hymn-tune. Yet it is a very imposing melody, solidly harmonized (I do not know whether Mr. Swan or the composer of the Symphony deserves credit for the harmonization) and formally secure. The hymn is announced in flutes, clarinets, bassoons, horns and divided violas and 'cellos, the basses and oboes entering later. Then follows a set of variations, the first opening in the violas, the theme in the second violins and toward the close in the first violins. The 'cellos enter the last four measures, completing the four-part harmony. The second variation, *Maestoso*, gives out a variant of the theme in the three trombones. An *Allegretto grazioso*, E flat major, common time, with the melody in octaves in oboe and English horn is the next variation. Finest of the variations is the fourth in 3/2 time, B flat minor; it is a dramatic treatment handled with mastery. The final variation, *Adagio ma non troppo*, is in G flat major, the theme in the 'cellos and first horn. There is thorough development. The movement ends, quietly in divided first violins, *pianissimo*, on a G flat major chord.

The Finale

The fourth movement bears this from the Log Book: "The fit way to honor and lament the departed is to be true to one another and to work together bravely for the cause to which living and dead have consecrated themselves." The tempo is *Allegro*, the key B flat minor. A vigorous theme in 3/4 time sounds in winds and brasses. Less interesting is the second theme, first heard in oboe and bassoon in F major. The first theme is treated freely. Then comes a reminiscence of the *Allegretto pastorale* in the clarinet over sustained horns and a long pedal C in the 'cellos. It builds up and leads to an *Allegro con moto* in B flat major, which in turn leads to the chief theme of the movement in B flat minor. The recapitulation follows. The "New England Hymn" is sung once more by four solo first violins, two second violins, two violas and harp over a pedal B flat in the 'cellos. The coda, *Allegro appassionato*, B flat major, is still fully made of the main subject of the first movement.

Perhaps these detailed comments will prove too analytical for many of my readers. I have the comfort of knowing that what I have written will be of

service to those whose duty it is to annotate the programs of our symphonic orchestras.

Mr. Stillman-Kelley's positions as a commanding figure in contemporary music is firmly established by this symphony. In it he has shown that he has imagination, that he has invention, that he understands the orchestra from A to Z, that he can write in a large form without feeling self-conscious. The instrumentation is plastic and is beautifully carried out—I do not say that it is gorgeous, nor should it be for the themes do not call for such a kind of investiture—and there seems to be little that will not come out as written; passages occur somewhat unnatural for the technique of the instrument; but they will be surmounted and do not detract at all.

The Stillman-Kelley Idiom

If one were asked what Mr. Stillman-Kelley's idiom is, it would indeed be difficult to answer. Like all composers before him and after him, he shows the influences of the work of other men. There is, for example, a distinctly César Franckian savor to the second theme of the first movement, which in its contour suggests one of the themes of the great Belgian composer's violin sonata, and in the same breath another Franckian earmark, which those who know the Symphony in D Minor will recognize at once.

Again one finds the first statement of the theme of the *Allegro* of the first movement over a *tremolando* in the violas, 'cellos and basses suggesting the manner of Tchaikowsky in his "Mandfred" Symphony. There is an episode in the first movement which might well have been written by Brahms. (This surprised me, for I understand that Mr. Stillman-Kelley shares Messrs. Finck's and Runciman's dislike of the great Johannes!) But these are details, and they do not count for much in the final reckoning. One may be happy, indeed, that the symphony is free from any suggestion of the bombastic manner of Liszt. As far as the musical utterance of Mr. Stillman-Kelley is concerned, the symphonic poems of Franz Liszt might never have been written! Their form has not influenced him to depart one inch from the symphonic form, their general style has not affected him one bit.

Back of the symphony there is that solidity of texture, that stupendously secure grounding that a musician who works in Germany is bound to gain. We know native musicians who have worked in other lands, and who have come back to us often with interesting additions to their art. Generally these additions have proved to be nothing, more or less, than affectations, however. But in Germany one does not acquire affectation. Mr. Stillman-Kelley has realized the musical ideals of that nation, perhaps unconsciously, but nevertheless surely. And that is very evident in this "New England" Symphony. It is music that stands on a firm foundation, that is backed up, every measure of it, by a complete knowledge of what serious musical art really means.

Viewed as a whole Edgar Stillman-Kelley's "New England" seems to be the most notable symphony, using the term in its strict sense, yet produced by an American. Mr. Hadley's "North-South-East and West" may challenge it, while MacDowell's suites and symphonic poems will be preferred by some. Mr. Chadwick's symphonies are somewhat out of date, though his Overture "Melpomene" and his recent Symphonic Fantasy "Aphrodite" are more than worthy. The struggle for hearings for native composers no longer exists. Mr. Stillman-Kelley needs but to have orchestral conductors the world over examine this score and he will have performances. For it is an example of symphonic writing that is not only a distinguished achievement in American music but an important addition to the symphonic literature of the world.

*"NEW ENGLAND." Second Symphony in B Flat Minor. By Edgar Stillman-Kelley, Op. 33. Published by the "Stillman-Kelley Publication Society." G. Schirmer, New York; Albert Stahl, Berlin; Friedrich Hofmeister, Leipzig. Price, Orchestral Score, \$10; Parts, \$12.

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To the Editor of MUSICAL AMERICA:

In sending my check for the renewal of my subscription, I want you to know that although I long ago exhausted all adjectives adequate to the subject, "Musical America," my admiration for the journal and its editor has not in the least waned because of my inability to give it expression.

Sincerely yours,

P. A. R. Dow.

Oakland, Cal., Dec. 2, 1915.

URGES CHOIR UNION FOR PENNSYLVANIA

Dr. Wolle Would Present Choral
Works Alternately in Many
Cities

LANCASTER, PA., Dec. 10.—The organization of a festival choir, composed of choral societies, including York, Harrisburg, Bethlehem, Lancaster and a number of other Pennsylvania cities, was the plan of J. Fred. Wolle of Bethlehem, discussed in Lancaster last Thursday. The purpose of the large choir is to perform at stated times choral masterpieces alternately in the several cities.

At the same time Professor Wolle delighted a large audience in the First Reformed Church with an organ recital, which included not only works of Bach, in the interpretations of whose music Dr. Wolle is a past-master, but of Handel, Shelley, Brahms, Rheinberger, Widor, Lanier and Thiele.

Professor Wolle, famous for the Bach festivals given by the Bethlehem Bach Chorus, is also director of the societies in York and Harrisburg. The Bach enthusiast, in speaking of the organization of a combined festival choir, this week, stated: "It seems to be entirely reasonable that if it was possible to gather together a chorus of 200 in a city the size of Bethlehem, then why not an extension of the work with the cities of the size of Harrisburg, Reading, York, Easton, Allentown and Lancaster in the chain? With choruses in Harrisburg, York and Lancaster, some big work could be undertaken each year and one big concert, with the aid of the Bethlehem Bach Chorus, could be given in the city offering the most commodious auditorium."

While in Lancaster Dr. Wolle discussed the project with a number of public-spirited citizens and it is altogether probable that a Wolle choral society will be organized in that city.

G. A. Q.

"SAMSON" AT BRIDGEPORT

Notable Soloists with Dr. Mees Give
Fine Performance

BRIDGEPORT, CONN., Dec. 8.—The fifth season of the Bridgeport Oratorio Society opened last evening with the presentation of the Saint-Saëns "Samson and Delilah," Dr. Arthur Mees, conductor.

Dr. Mees' fine musicianship asserts a powerful influence over his forces, and the chorus has never given a better account of itself than in last night's performance. Under the baton of the able conductor, the work was sung with breadth, fine attention to shading and massiveness of climax. Good quality of tone and fine details of interpretation were evidenced in the chorus singing.

Mary Jordan sang the *Delilah* rôle. In addition to a clear and powerful voice, Miss Jordan has fine dramatic gifts and splendid enunciation. Dan Beddoe as *Samson*, Marion Green as *High Priest* and Gilbert Wilson as *Abimelech*, sang artistically the important solos and displayed musicianly knowledge of the tradition of the work. The chorus of two hundred voices gave notable support to the soloists, and the orchestra, composed of fifty members of the New York Philharmonic, came in for a generous share of the applause accorded Dr. Mees and his singers.

W. E. C.

TWO SHREVEPORT EVENTS

"Persian Garden" Sung with Tableaux—
Fisher-Evans Recital

SHREVEPORT, LA., Dec. 8.—On "Fine Arts Evening," at the convention of the Louisiana State Federation of Women's Clubs, convened at Monroe, the Song Cycle Quartet presented Liza Lehmann's song cycle, "In a Persian Garden" in a unique and artistic manner. At the conclusion of each musical number the curtain was drawn revealing a tableau illustrative of the text. The pictures were under the artistic direction of Alvin Ernest Belden, who came from Birmingham to superintend the production. The personnel of the quartet is Julia Foster, soprano; Mrs. E. H. R. Flood, contralto; Donald South, baritone; Mr. G. T. Martin, tenor, with Mr. E. H. R. Flood, pianist. The production was repeated Friday, Dec. 3, in Shreveport at the Opera House and was a brilliant social and musical event.

One of the most successful musical offerings to music-lovers of Shreveport was the recital by Otto L. Fisher, pianist, and Harry Evans, basso, in the ballroom of the Hotel Youree. Mr. Fisher displayed a most satisfying technique and a thorough understanding of the demands of his art, together with a pleasing sense of interpretative values. Mr. Evans' numbers gave opportunity of exhibiting a voice of great beauty and richness to best advantage, both as regards vocalization and interpretation, and success of his portion of the program was evident.

Cecil Fanning and H. B. Turpin, while on their way for a recital in Birmingham, Ala., stopped for a few hours as guests of Mr. and Mrs. Flood.

F.

NEW "NEGRO RHAPSODY" BY GILBERT IS PLAYED

Novelty Among Offerings of Orchestral
Society of New York—Gladys Axman Successful Soloist

The Orchestral Society of New York, organized and conducted by Max Jacobs, gave its third concert of the season at the Harris Theater last Sunday afternoon. The offerings of the day comprised the third "Leonore" Overture, a new "Negro Rhapsody" by Henry Gilbert, the "Feramors" ballet music, the "Ride of the Valkyries" and a "Lohengrin" excerpt. On the whole, the organization plays well enough to justify its existence and promises to do even better. As affording young instrumentalists a chance of acquiring the technique of orchestral playing it has its place and Mr. Jacobs handles it competently.

Henry Gilbert's "Rhapsody" called to mind other works of his heard here and, though it does not equal his "Comedy Overture," it has its interesting features, irrespective of its somewhat overladen instrumentation.

The soloist was Gladys Axman, the gifted young American soprano, whose appearance in Brooklyn last season and in a Boston recital a few weeks ago elicited considerable approval from the knowing. Mrs. Axman has not only a voice of beauty, but keen intelligence and musical perception besides. She sang on Sunday Mozart's "Deh vieni non tardar" with tasteful phrasing and authority of style, and A. Walter Kramer's compelling "For a Dream's Sake," James Roger's "War" and songs by Marion Bauer and Ira Jacobs with proper sense of their emotional content and apt expression thereof. Indeed, Mrs. Axman gives promise of developing into one of the most interesting among the younger contingent of native *lieder* singers.

H. F. P.

Clarice Balas in Pittsburgh Recital

PITTSBURGH, Dec. 6.—A recital of piano music was given by Clarice Balas at the home of Mrs. I. K. Mervine, Nov. 30. Two Liszt Rhapsodies, a Bach Gavotte, a Chopin Etude and the "Cracovienne Fantastique," by Paderewski, were played with fine understanding.

MILWAUKEE ACCLAIMS RESIDENT MUSICIANS

Municipal Orchestra and City's
Choruses Do Fine Work in
Their Concerts

MILWAUKEE, WIS., Dec. 10.—Noteworthy features of the concerts of this week were the huge audiences that turned out to hear them and the admirable artistic quality of musicianship displayed by the local musicians in particular.

The first "request" concert, composed of numbers chosen by the audience, was given by the Auditorium Symphony Orchestra Sunday afternoon and proved to be a gala occasion, more than 4600 persons attending, and Gov. Emanuel L. Phillip and Mayor G. M. Bading being guests of honor. Among the numbers chosen by the audience was Beethoven's Symphony No. 5, which was given a finished and discriminating reading by Hermann A. Zeitz, the orchestra's popular conductor. The greatest enthusiasm prevailed during the entire afternoon.

A stormy response was inspired by Mrs. Hans A. Bruening's admirable interpretation of an aria from Mendelssohn's "Elijah."

The Auditorium Orchestra was afforded an opportunity in the concert which the municipal musicians presented at the Pabst Theater Monday evening to show their best under ideal conditions. The concert justified the boast and hopes of the orchestra's most ardent friends, the organization revealing praiseworthy ensemble, tone, freedom of style and precision. The Schubert "Unfinished" Symphony, the Saint-Saëns "Phaeton" and two pieces by Armas Järnfelt were interestingly given. Hans A. Bruening, pianist, was the soloist and gave a notably refined and well conceived interpretation of the Schubert-Liszt "Grand Phantasy."

The Lyric Glee Club gave a concert at the Pabst Theater Thursday evening before a sold-out house. In a characteristically inviting program of numbers the club disclosed anew the ability to bring home to an audience the direct appeal of such songs as Burnham's "Folly and I," "Tarantella," by Dubois; Harrison's "Viking Song" or "John Peel." In quality and balance of tone, enunciation and attention to interpretative detail the singing of these numbers was excellent.

Lenora Allen, soprano, was the soloist and made a good impression, revealing a voice of warm timbre and much individuality. Miss Allen won marked approval in a group of French songs and an aria by Debussy. Worthy accompaniments were furnished the singer and club by Winogene Hewitt and Elizabeth Tucker.

Musicianship and interpretative capacity were disclosed by the Liederkranz, which gave a concert in Plankington Hall Auditorium on Thursday evening under the direction of Otto A. Wingenberger. The club gave a pro-

gram of German folk-songs with sympathetic insight. Of much interest was the local debut of Gustave Keller, cellist, a member of the Auditorium Orchestra. He has a big, luscious tone and fine technique and exhibited in his playing of the Dvorak concerto high ideals of interpretation. Excellent accompaniments were given by Harrison Hollander.

Ethel M. Kelly, soprano, accomplished an auspicious local debut in a recital given at St. John's Cathedral hall Tuesday evening. Miss Kelly has in her favor a charming stage presence, a sweet voice and musical feeling. Adams Buell, pianist, and Henry Winsauer, violinist, ably assisted.

J. E. McC.

SCHUMANN-HEINK AND KREISLER IN PITTSBURGH

Two Recitals That Gave Concert-goers
Thrilling Experience—Pittsburgh
Press Club's Concert

PITTSBURGH, Dec. 12.—Two great artists visited Pittsburgh during the last ten days and thrilled their hearers in recital—Mme. Ernestine Schumann-Heink and Fritz Kreisler.

Mme. Schumann-Heink was in her glory. She opened her program with Schubert's "Ave Maria," which she sang with great expressiveness. It was followed by a number of German ballads by various composers. Perhaps one of the most interesting of her numbers was Schumann's cycle, "Frauenliebe und Leben." Insistently recalled at the conclusion of her program, the great singer added "Stille Nacht, Heilige Nacht." The piano accompaniments were well played by Edith Evans.

Kreisler was also at his best in his recital. Among his numbers was the neglected Schumann "Fantasie," Op. 131, and his interpretation was accepted as most admirable. Among the numbers which especially pleased were "The Lamentation," by Godowsky, and his "Legend" and "Wienerisch" given as encores. Carl Lamson accompanied the artist most satisfyingly.

For the first time in many years the Pittsburgh Press Club last Wednesday night gave a recital at Carnegie Music Hall and presented Mrs. Florence Wiley Zerbe, soprano, as the leading soloist. She made a profound impression on the very large audience. The Pittsburgh Press Club, which claims the distinction of being the oldest organization of its kind in the country, recently bought itself a new home. Others who contributed to the program were John Seifert, Thomas Morgan, A. Gerber, A. McNaughton, Edward Shiveley, Ray Barth, J. H. Gittings and R. L. Tice, forming a double quartet. Jean De Backer, William Loessel and Pierre De Backer played some splendid trios for strings. Earl Mitchell was accompanist for Mrs. Zerbe. Erl Truxel was the piano soloist and distinguished himself.

E. C. S.

Mrs. Chandler Starr, president of Rockford Mendelssohn Club, addressed the Woman's Musical League of Streator, Ill., Dec. 13, on "Musical Success Through Organized Efforts."

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VIOLINIST

Newark Evening News, Oct. 29—"Miss Gunn pleased greatly with her renderings of Kreisler's Tambourin Chinois and the Pugnani-Kreisler Praeludium and Allegro both exceedingly difficult of execution, but rendered with an ease that won instant applause."

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JOHN POWELL SETS HIMSELF HARD TASK

Pianist Chooses Exacting Program for New York Recital but Plays It Finely

At his Æolian Hall recital in New York last Monday afternoon, John Powell gave further convincing proofs of the growth he has undergone in a year and which was noticed when he recently appeared with the Damrosch orchestra. Only an artist of seasoned attainments could have met, as felicitously as he did, the uncompromising test that he set himself in a program containing such solid substance as the "Chromatic Fantasy," Beethoven's E Flat Sonata, Op. 31, Brahms's Sonata in F Minor (for a change, we presume!) and Chopin's D Flat Nocturne, B Minor Scherzo, F Sharp Impromptu and A Flat Polonaise; and only a musician of irreproachable ideals and highest seriousness would have attempted a list of the kind. In a pianist as young as Mr. Powell the manifestation of such aims and aspirations must be the cause of considerable rejoicing among music-lovers. But Mr. Powell needs no indulgence whatever because of his youth. His merits elicit critical praise for their own extensive value.

Mr. Powell's playing has the exhilaration of his years, but behind its freshness and buoyancy there glows a warmly subjective imagination and an extreme sensitiveness of fancy. His musical conceptions have a breadth and authority that inspire confidence and respect even when opinions may not coincide as to certain of their phases. And whatever he attempts bears the imprint of individuality, of intellectual poise, of temperamental genuineness.

Mr. Powell played both the Bach and Beethoven numbers—especially the sec-

ond—most admirably. He enunciated the first theme of the sonata with full understanding of the grave significance inherent in it and gave the *allegretto* with a sustained exactitude of vivacious rhythm that strongly suggested Percy Grainger's feats in this line of work. Through the entire composition Mr. Powell preserved an admirable feeling for proportion and beauty of line. The poetic moments of the Brahms sonata were played with melting beauty; the



Arthur Shattuck, the Versatile Pianist, Records His Impression of a Brother-Artist, John Powell

young artist knows how to dream as well as to exult. Doubtless at moments before the close was reached he seemed somewhat unequal to the ruthless physical strain this work imposes. But most pianists who have essayed it lately have conveyed similar impressions. Few sonatas in the modern repertoire demand more sustained power. Technically, though, the artist was generally equal to the exactions made on him. And his Chopin numbers (all examples of the greater Chopin) left little to be desired. H. F. P.

BRAHMS QUARTET HEARD

A New Organization of Women's Voices Trained by Percy Stephens

Before an audience of invited guests, a new quartet of women's voices, the Brahms Quartet of New York, was heard, Dec. 11, at the studios of Percy Rector Stephens. This organization, composed of Pauline Braun-Fox and Edith Edwidge Bennett, sopranos, and Hilda Grace Gelling and Elinor Markey-Hughes, contraltos, has been rehearsing for some time under Mr. Stephens's guidance. They sing with a fine balance of tone, the voices are all good and fresh in quality and their delivery of the music is artistic in detail.

The offerings were three Brahms songs, Op. 44; Luzzi's "Ave Maria," arranged by Victor Harris, the old French "Mon Petit Coeur," arranged by Saar; Schumann's "Schwirrend Tamburin" and an American group, Rogers's "Snow Storm," Harris's "Summer Wind," Chadwick's "In a China-Shop" and Spross's "Will-o'-the-Wisp." Mrs. Fox and Miss Gelling also sang admirably two duets, the Prayer from Humperdinck's "Hänsel und Gretel" and Brahms's "Die Schwestern."

Anne Woods McLeary, the pianist of the ensemble, presided ably in the numbers, which require accompaniment and also played a group of solo pieces by Grieg and MacDowell in a wholly admirable manner. A. W. K.

Scranton Liederkrantz Gives Its Most Successful Concert

SCRANTON, PA., Dec. 8.—Last evening at Casino Hall hundreds enjoyed the concert of the Scranton Liederkrantz, which easily scored the greatest success in its history. John Burnett, baritone soloist, sang Schubert's "Der Wanderer" and Huhn's "Invictus" impressively. Betsy Lane Shepard was in splendid voice, the "Ave Marie" from the "Cross of Fire," by Bruch, bringing her remarkable ability to attention. Other pieces by Schumann and Spross were also given with splendid effect. The work of the Liederkrantz, which has never been better, is under the direction of John T. Watkins. Helen Bray added materially to the program by her splendid work as accompanist. W. R. H.

STAR IN PROGRAM OF SWEDISH SONG

Mme. Sundelius Obtains Striking Success in Concert for Scandinavian Charity

For the second time within a week Mme. Marie Sundelius, the Boston soprano, was soloist at a Carnegie Hall concert, on Saturday evening, when a miscellaneous program was given by the United Swedish Choral Society of Greater New York, for the benefit of the Kallman Scandinavian Orphanage. Earlier in the week she sang the title rôle in "Joan of Arc," with the New York Oratorio Society.

As was to have been expected, Mme. Sundelius's selections, as well as those of the Choral Society and of the other artists, were largely drawn from the many offerings of Swedish composers. Folk melodies of varying degrees of interest and musical worth were much in evidence. Many of these works, such as "Solveig's Song" by Grieg and "Der Driver en Dug" of Sjögren and those of Petterson-Berger, fundamentally simple in character as well as in treatment, as sung by Mme. Sundelius, became things of uncommon beauty. To her singing Mme. Sundelius brings a musical intelligence and understanding of the highest order, and the ability to produce telling effects through sheer simplicity of interpretation.

The word "personality" is much abused nowadays, but this young Swedish singer does have a distinct and compelling personality, a sweetness and beauty of facial expression and dignity of bearing felt across the footlights. She has poise and sureness in her singing and creates atmosphere.

In "Depuis le jour," the famous aria from "Louise," she made the most of the opportunity for dramatic expression and tone coloring, and again in Wennerberg's "Sions Fangar," which she sang with the chorus, she showed true artistic versatility. Mme. Sundelius makes her effects legitimately; she sings true to pitch and fortunately possesses an altogether exceptional vocal organ. It is to be hoped she may be heard here this season in recital. It was in recital programs that she was extraordinarily successful in the middle and far West last season.

The Society opened the program with Lindblad's "Stridsbon" and "I Skogan," by Mangold. The chorus is not large and many of the voices have not had extensive training, but the work was very well done and Tobias Westlin, the director, deserves a word of hearty commendation.

There were organ selections by Gustav Lindgren, who also played for the concerted members; songs by Hugo Hultén, basso, and violin pieces by Kathryn Platt Gunn. The work of this young and talented violinist deserved the hearty applause accorded by an appreciative audience.

Violin, cello and piano trios by Beethoven, Brahms, Mendelssohn and Schubert were excellently played by Messrs. Gleissner, Nelsen and Larsen. A male chorus, directed by Gustav Lindgren, sang "Kentucky Babe" by Geibel and "Hör oss Svea," a *cappella*. The society sang the "Pilgrim's Chorus" from "Tannhäuser" as the closing number. D. L. L.

Novelties on Program of Pittsburgh Male Chorus

PITTSBURGH, Dec. 13.—A delightful concert was given Friday night at Carnegie Music Hall by the Pittsburgh Male Chorus, James Stephen Martin, conductor, and Marie Kaiser, soprano, soloist. Most of the numbers on the program were new and this fact was much appreciated as this organization has been singing some numbers repeatedly, though exceedingly well. Miss Kaiser sang the familiar "Air de Lia" from Debussy's "L'Enfant Prodigue" attractively and a group from other composers. Blanche Sanders Walker accompanied

her, while the chorus had the assistance of W. Jackson Edwards at the piano and F. William Fleer at the organ. The chorus presented "Drake's Drum" by Coleridge Taylor; "Gentle Friend Pierrot" by Leoncavallo and Max Bruch's "Clan Alpine," with baritone solo by James C. Baird. Two settings of Kipling texts by Homer B. Hatch, dedicated to this organization and its director, added much interest. The entire entertainment was highly artistic. E. C. S.

ONELLI-SCHOFIELD RECITAL

Singers Delight Hearers in Joint Program at Rockville, Conn.

ROCKVILLE, CONN., Dec. 4.—Enrichetta Onelli, soprano, and Edgar Schofield, bass-baritone, both of New York City, were heard here last night in a program of songs and operatic arias, under the auspices of the Fortnightly Musical Club. Mr. Schofield was a former Rockville boy and the entire town turned out to hear him. Mr. Schofield's offerings were:

"Honor and Arms," by Handel; "Sterne mit den Goldenen Füssen," by Graben-Hoffman; "Der Sieger," by Kaun; "Birds in the High Hall Garden," by Somervell; "The Crimson Petal," by Quilter, and Bemberg's "A Tol."

Mr. Schofield was in excellent voice and all his numbers were received most enthusiastically by the large assemblage. He was compelled to give encores and obliged with "A Wind Song," by Rogers, with great smoothness and sweetness of tone. He also added, by special request, Huhn's "Invictus," in which he completely thrilled the audience with his fine dramatic power.

Mme. Onelli was heard in the following:

Tosti's "Donna Vorrei Morir," "Le Rondini" by Poggi, Leoncavallo's "Mattiata," Massenet's "Ouvre tes Yeux Bleus," Matthew's "Salda" and "Love's on the Highroad," by Rogers.

Mme. Onelli is possessed of a soprano voice of much beauty and charm and dramatic ability of no mean order. Her work made a decided impression on the audience as was shown by the insistent demand for encores. The climax of the concert was reached with the presentation, in costume, of a scene from "Cavalleria Rusticana." This was a decided novelty to the audience. The acting and singing in this scene were excellent and brought forth tremendous bursts of applause. F. A. H.

VIOLIN MADE OF LEATHER

Louisville Man's Instrument Said to Be the First of Its Kind

LOUISVILLE, Dec. 11.—Musicians and manufacturers of musical instruments have been flocking to the home of Samuel Rosenthal, within the last week, to see a violin made of leather by this genius, who is both shoemaker and musician.

The instrument is said to be the first of its kind ever constructed. The body is made entirely of ordinary sole leather, and gives off a tone softer and purer than that from a wooden violin.

Rosenthal began the making of violins during a recent illness, which forced him to abandon his regular trade. Being successful with his wooden violins, he essayed the leather instrument, and his efforts have been pronounced a great success. H. P.

Gilderoy Scott in Three "Messiah" Performances

Gilderoy Scott, the English oratorio contralto, who has appeared in England under such distinguished auspices as in performances of oratorio under Sir Frederick Bridge and the late Coleridge-Taylor, will be heard in three "Messiah" performances this year. Miss Scott is one of the soloists in the performance of Handel's masterpiece by the Columbia University Chorus under Walter Henry Hall at Carnegie Hall on Dec. 20 and with the Oratorio Society of Newark under Louis Arthur Russell, on Dec. 29. She also is engaged as soloist in the performance of the "Messiah" by the Brooklyn Oratorio under Walter Henry Hall at the Academy of Music, Brooklyn.

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A TYPICAL LADA NOTICE

LADA'S SPRIGHTLY DANCING PLEASURES

Exuberant Vitality Shown by American Dancer Helps Wins Applause for Her

Lada, an American dancer, with a foreign sounding name, who made her appearance here last season at the Princess Theatre, gave the first of three matinee performances at the Candler Theatre yesterday afternoon and was applauded by a large audience.

The chief charm of the dancer appears to be her exuberant vitality, which quality she exhibited to best advantage in a ballad dance called "Lada," with music by Gleré, and also in the Polovetz Dance from the Russian opera "Prince Igor," which soon is to be produced at the Metropolitan. Her youth and vitality, the spontaneity of her movements and the winning, frank smile were prominent assets in her success. She danced, besides an old Russian folk dance, an old French dance, a Liszt Rhapsody and others, and her costumes varied from nearly akin to nature to some brocaded trappings. Applause compelled the dancer to add encores to her programme.—N. Y. Herald, Nov. 17, 1915.

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Incongruities of State Laws and Their Effect on Musical Travelers

MUSICAL ARTISTS who travel across this continent have had frequent opportunity to wonder over the remarkable difference existing in various State laws that affect travelers. David Bispham's experiences in this connection are the subject of editorial comment in the Davenport (Iowa) *Democrat*, which says:

"The incongruity of the various State laws for the regulation of the habits and morals of their people, and incidentally of all itinerants within their borders, is illustrated by some semi-humorous comment of David Bispham, the noted singer, who was in Des Moines Wednesday.

"In Des Moines, of course, Mr. Bispham found a lot of regulations in effect and more in formulation to fix the habits of the people of that city and restrain its visitors. Probably that was what inspired his comment.

"At any rate, he recalled that he was recently stopped by the Sabbath observation societies from giving his musical play in New York City on Sunday. It was even to be presented in a Congregational church, but it was stopped, while the vaudeville houses were allowed to run. Mr. Bispham went on to tell of a recent trip from a city in northern Texas to Indianapolis on which he passed through several different States, each of which had a law of its own regarding the conduct of its itinerant guests.

"One of the men on the train wanted a glass of beer, he said, and was told he couldn't get it until the train reached

the next station. A family, consisting of a man, his wife and two daughters, wanted to while away the morning in a card game and were forced to stop by the conductor, who showed a star giving him police authority in one State to prevent card playing on the train.

"At still another stop a traveler alighted from the train and smoked a cigarette. For so doing he was arrested and hauled off to jail, with his bag and baggage left on the train. I wanted to get a drink of water and was told I couldn't have it because I didn't have my own drinking cup, and the anti-tuberculosis league had secured a law prohibiting the indiscriminate drinking of water.

"Fortunately the narrator had a sense of humor, which enabled him to see the manner in which these laws failed to hitch. Sometime as a people we may join in some similar view and enact rational general laws that will fit the situation without leaving us open to ridicule."

"MESSIAH" AT SPRINGFIELD

Noted Soloists with Mr. Turner's Chorus
—Chadwick with Kneisels

SPRINGFIELD, MASS., Dec. 11.—That Sunday afternoon concerts in the Auditorium appeal to a large number of people was indicated by 4100 persons who filled every space in that building and the 500 who were turned away because there was no room for them last Sunday, when Handel's "Messiah" was sung by a mixed chorus and a quartet, comprising Marie Morrissey, contralto; Adele Bowne, soprano; Allen Hinckley, bass, and William Wheeler, tenor. The chorus was trained and directed by Arthur H. Turner, as well as the string orchestra of fourteen pieces. Mary Steele was at the piano and James H. Wakelin played the organ.

The Kneisels played a delightful program in a musicale given by Mr. and Mrs. George Dwight Pratt in the Colony Club, for which 600 invitations were issued. The quartet had George W. Chadwick as an assisting artist. Willem Willeke's playing was received with much applause and he responded to an encore. At the close of the program the applause was so insistent that the quartet played an extra number.

T. H. P.

OPERA FOR WAR CHARITIES

Greta Torpadie and Einar Linden Start
Series at Princess Theater

Under the direction of the Music League of America, a Season of Opera Comique is being given at the Princess Theater for the benefit of several war charities. The season began on Tuesday, Dec. 14, and will continue at intervals until Jan. 27. The operas will be presented by Greta Torpadie, soprano, and Einar Linden, tenor. The proceeds of the opening performance, "Mlle. Marietta," by Emile Bourgeois, and Leo Fall's "Bruderlein Fein," in English, go to the Appui Aux Artistes of Paris, an organization formed to aid struggling professionals made destitute by the war. The second performance, scheduled for Dec. 28, will be "Pierrot Puni" and "La Poupée de Nuremberg" and the Janson de Sailly Hospital of Paris will be the beneficiary.

On Thursday afternoons, Jan. 13 and 27, the Hospital Autome of Paris and the French Hospital in this city will profit respectively from a program which will include "Her Brother," by Mary Helen Brown; "Le Jardinier," "Le Deux Pierrots" and "L'Organiste." Elizabeth Marbury is co-operating with the Music League of America for the comic opera season.

Bloomfield Pianist-Composer Makes Interesting Début

CEDAR GROVE, N. J., Dec. 12.—Harry Clay Walker, pianist and composer of Bloomfield, N. J., made his professional début in a piano recital in the Cedar

Grove Public Hall last night before an audience which nearly filled the hall. Mr. Walker is a talented though very young artist, and displayed unmistakable temperament, as well as nimble fingers. His program included compositions by Bach, Beethoven, Chopin, Liszt, Pascal, Rachmaninoff and two or three little works of his own, which were clever and interesting. Assisting on the program was a charming young soprano, Ruth Davis, also of Bloomfield, who sang two groups of songs with a very sweet lyric voice. A feature of her performance was a song, "A Secret," composed by Mr. Walker, and sung on this occasion for the first time in public. Miss Davis was admirably supported on the piano by Charles Roy Castner, the young

organist and choirmaster of the Caldwell Baptist Church. Both Mr. Walker and Mr. Castner are under the management of their teacher, Wilbur Follett Unger. W. F. U.

Exhibit of Drawings Suggested by Diaghilew Ballet

An exhibit of color drawings and paintings on silk, suggested by Serge de Diaghileff's Ballet Russe, is announced at the studio of P. T. Frankl, New York. Wilmot Gordon, a Russian who has studied with Leon Bakst, designer of the costumes and the painter of the stage decorations for the ballet, is the artist. The exhibit will be open daily until Dec. 30.



LESTER DONAHUE

PIANIST

SCORES
EXCEPTIONAL
SUCCESS

IN AEOLIAN HALL DEBUT

COMMENTS OF NEW YORK CRITICS

He displayed a talent far beyond the ordinary, a special talent for the instrument which he has chosen as his medium of communication and a musical nature which has not mistaken its vocation. He has in him the qualities which make artists as distinguished from mere virtuosi—fine instincts for rhythm and emotional color; correct taste; high intelligence; healthy feeling; sentiment free from sentimentality; a command of the beautiful sonorities of the pianoforte; a manly style and an unaffected attitude toward his art and toward the public.—H. E. Krehbiel in N. Y. Tribune, Oct. 28, 1915.

He played with command of a sound and fluent technique. His range of tone was large without undue forcing of the instrument, which always sounded well under his hands. His wrist and finger work was flexible and his employment of touch in generous variety showed an acquaintance with the purposes of the higher mechanics of his art.

But more important was his treatment of color effects, which was uncommonly good for so young a public player and which was guided by true musical intelligence.—W. J. Henderson in N. Y. Sun, Oct. 28, 1915.

Mr. Donahue played all this music with unusual insight; he entered perhaps most fully and with the greatest conviction into Brahms's sonata. He has an excellent equipment in intelligence, musical feeling, and a firm sense of rhythm, a nice sense of color.—Richard T. Aldrich in N. Y. Times, Oct. 28, 1915.

He is a pupil of Rudolph Ganz, and has acquired a facile technique and command of different styles. He was heard to advantage in an unfamiliar set of variations by Beethoven and the second sonata of Brahms.—Henry T. Finck in The Evening Post, Oct. 28, 1915.

Mr. Donahue has a fine musical sense, a feeling for the emotions expressed in the works which he plays. While his playing is by no means lacking in power, the most noteworthy feature appears in the passages where delicacy of touch is required. His playing of rapid pianissimo passages was excellent. He also is conversant with the various methods of shading the piano tone.—Paul Morris in N. Y. Herald, Oct. 28, 1915.

By his programme he proved himself a musician of exalted taste, with more than average interpretive powers. His technique was brilliant and his touch clear and accurate.—N. Y. American, Oct. 28, 1915.

EUROPEAN CRITICISMS

LONDON

PRESS REPORTS OF DEBUT, MAY 27, 1914.

Times: Undoubtedly a clever pianist; his technique was unfailing; he played the most difficult passages in MacDowell's "Sonata Tragica" with complete ease, and the delicacy and neatness of the arpeggios in Debussy's "Reflets dans l'eau" were above reproach.

Post: Beethoven's "Eroica Variations and Fugue" revealed qualities not technical only, but intellectual.

Musical America (London Correspondent): Gave proof positive of a reliable technique and a deal of musicianly insight. His evident sincerity was a feature of his performance.

BERLIN

Tageblatt (Weissmann), March 13, 1913: Lester Donahue interprets Chopin with an inherent more than a reflective musical feeling. His tone expresses the inmost spirit of the composition he plays—for a nocturne he has refinement, for a mazurka, grace, for a scherzo, pronounced accentuation, and for everything a reliable and accomplished technique.

Vossische Zeitung (Dr. Leichtentritt), March 29, 1913: Possesses a technical perfection astonishing for one so young. The youthful artist was warmly applauded by his public.

Allgemeine Musik Zeitung, March 13, 1913: The young pianist, Lester Donahue, who gave a concert in Beethoven Saal, has acquired great technical ability and furthermore he possesses musical instinct and temperament.

Reichs-Anzeiger, March 14, 1913: Lester Donahue gives evidence in his playing of a real pianistic talent—technically he is quite far advanced and there is undeniable musical feeling in his interpretations.

Continental Times (Berlin), March 15, 1913: He is to be numbered among the few young American pianists who have shown more than ordinary talent here this year—the impression left by his first public efforts in this overcrowded center of ambitious debutants warrants a belief in his future successes.

MUNICH

Allgemeine Musik Zeitung (Munich Correspondent), November 21, 1913: Especially promising is young Lester Donahue who, when his powers of interpretation have developed to the extent of his stupendous technique, will be one of the first in his profession.

Neueste Nachrichten, November 4, 1913: Lester Donahue has command over a very extensive technique and his facility is excellently developed. His playing shows a healthy, natural beauty.

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SORRENTINO ENCOUNTERS MUCH MUSICAL TALENT IN SOUTH

Young Tenor Impressed by Creative and Reproductive Gifts of Many of the Musicians Whom He Met on Southern Tour—Keen Writers on Local Dailies

FRESH from new laurels won on his Southern tour, Umberto Sorrentino, the young Italian tenor, returned to New York some days ago, with new enthusiasm for his work. Mr. Sorrentino has made three trips through the Southern States within seven months and is engaged for another during the coming spring.

Everywhere that he appeared he was greeted with approval for his singing and won a distinct personal success. One afternoon he told a representative of MUSICAL AMERICA in his New York apartment that in Georgia he had been given ovations in the several cities he visited, and that he was similarly successful in other States.

Mr. Mildenberg's Work

"On my trip I met many splendid musicians. One of them I was particularly glad to shake hands with, as I had often heard and read about him, and the splendid work he was doing. That was Albert Mildenberg of Raleigh, N. C., the dean of a leading musical conservatory in the South. He was my inspiration in the big concert I sang in Raleigh, and whatever of artistic success I achieved that night was largely attributed to Mr. Mildenberg's presence. I was gratified to read next morning his beautiful and spirited criticism of the concert.

"Professor Mildenberg was kind enough to play some of his own compositions for me. I found his real worth as an artist when he played for me his grand opera—the secret of which I am not permitted to disclose. He is, as thousands of others besides myself are convinced, one of the most promising among American composers. And, by the way, Giacomo Puccini shares this opinion.

Able Composers

"Julia Crouch of Salisbury, N. C., also impressed me as a splendid pianist and composer. She played some of my accompaniments after our concert in that city, with beautiful sympathy and excellent musicianship.

"In Concord, N. C., I met Jeanie

Alexander Patterson, a composer of many marches—one of which has been played, with great success, by the United States Marine Band in Washington. Miss Patterson has also written a num-



Umberto Sorrentino, the Young Italian Tenor

ber of beautiful songs. One of these she has dedicated to me and I shall sing it on my next Southern tour and in my concert in New York this winter.

"I found Dudley Glass of Atlanta, to be a fine chap, and a keen and sharply humorous critic. Another gentleman of

the Fourth Estate, and the possessor of a beautiful baritone voice, is John George Harris of Charlotte, N. C. Mr. Harris's potent and pungent style of writing might well be envied by the finest writers in America.

"I heard many splendid voices of persons who came to sing for me. One, in particular, a young baritone in Salisbury, impressed me greatly. I know that Pasquale Amato has heard him, and has said kind things about him, so that should be enough.

Southern Enthusiasm

"Santo cielo! what an enthusiastic audience is a Southern audience. At Spartanburg, S. C., the home of Converse College, we received an ovation from hundreds of the most beautiful girls I ever saw. I never knew before that America had so many beautiful girls. The concert hall was actually a *jardin des fleurs*.

"In Atlanta the papers said that never had any one received such an ovation, and this, in spite of the fact that I was entirely unknown to them. This also was the case in Raleigh, Columbia, Richmond, Fayetteville, and many other cities. In Gastonia, through the kindness of Mr. and Mrs. Andrew Moore, I was given a brilliant reception."

ALICE SOVEREIGN'S RECITAL

Contralto Offers Program of Unusual and Interesting Songs

Alice Sovereign, contralto, reappeared this season at Aeolian Hall on Saturday evening, Dec. 11, giving a program of unusual and interesting songs. She began with the "Lungi dal caro bene" of Secchi, in which she was somewhat unsteady, but she gained poise in Marie Antoinette's charming "C'est mon ami" and the dramatic aria from Vaccai's "Giulietta e Romeo." In the songs of Schubert, Loewe and Brahms that followed, she displayed more smoothness of tone and a greater attention to the inner meanings, although she was handicapped by referring too frequently to the printed text that she used throughout the evening.

Her third group, called "Songs of Various Folk," was received most enthusiastically. It contained two German songs of the fourteenth century, a Spanish Bolero, a song in Greek, an Indian "Wake Song," arranged for Miss Sovereign by Harvey Loomis, the Scotch "My Heart Is Sair for Somebody" and a Ballynure Ballad in Irish. Miss Sovereign sang all these in the original language and gave the characteristic flavor to each. She concluded her program with S. de Lang's "Dutch Serenade," arranged by Coenraad v. Bos; "In the Time of Roses," by Reichardt, and Rachmaninow's "Floods of Spring." Miss Sovereign deserves commendation for avoiding a coarse, vulgar quality in the dark tones of the lower register. Her audience listened with manifest enjoyment. Richard Epstein was a superb accompanist. H. B.

DAVID BISPHAM IN OMAHA

Noted Artist and His Company Please in "Adelaide" and "Rehearsal"

OMAHA, NEB., Dec. 11.—The Second Municipal Concert brought David Bispham and his company of musician-players in a unique program of music and drama. The goodly audience which turned out to hear the popular Bispham was rewarded with some extremely dramatic singing and much powerful acting. Mr. Bispham's voice, in singing or speaking, is an unfailing delight. He made, perhaps, his most profound impression in Henry Holden Huss's "Seven Ages of Man." This furnished the climax to the concert given under the guise of the slightly constructed comedy called "The Rehearsal."

The supporting company, composed of Marie Narelle, mezzo; Idelle Patterson, soprano; Kathleen Coman, pianist and accompanist; Henri Barron, tenor, and Graham Harris, violinist and accompanist, lent excellent services in a delightful program. This was followed by the Beethoven play, "Adelaide," in which much strong acting was done, particularly by Mr. Bispham. E. L. W.

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BUFFALO APPLAUDS STOKOWSKI'S BAND

Visit from Philadelphia Orchestra—Orpheus and Sängerbund Concerts

BUFFALO, Dec. 10.—The second of Mrs. Mai Davis Smith's series of subscription concerts was given in Elmwood Music Hall Tuesday evening by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting. The program consisted entirely of Wagnerian excerpts, which were played with wonderful precision, marvelous tone shading and fine working up of climaxes. There was a large audience which listened with rapt attention and applauded fervently.

The Orpheus Society gave its first concert of this season in Elmwood Music Hall Monday evening, under the able direction of John Lund. Mr. Lund is an ideal program-maker, both as regards musical worth and length. Chief in interest among the choral offerings on this occasion was the director's own composition, entitled "Frühlings Morgenruf," scored for male voices, soprano solo, small orchestra and organ. It is a fine composition, expertly harmonized, lies well within the scope of the voices and is very melodious. It was splendidly sung by the men and soloist and was repeated in response to insistent demands.

Another interesting novelty on the program was an orchestral fragment entitled, "Serenade," by Willis O. Chapin, one of Buffalo's enthusiastic amateur musicians. It was well played by the orchestra and was encored.

Mme. Anita Rio was the soloist of the evening. In numbers representing Liszt, Taubert, Hugo Wolf and Cyril Scott, she displayed a soprano voice of lovely quality which she uses skilfully and which is capable of considerable warmth. She was warmly received and compelled to add encores. William J. Gomph accompanied the singer in ideal fashion and Dr. Edward Herbst, at the piano for the chorus, did excellent work.

The first Sängerbund concert of the season took place in German American Hall, Dec. 2, under the direction of Dr. Carl Winning. The director presented a fine program, sung with enthusiasm and good effect by the men. Two local soloists contributed to the pleasures of the evening. Hazel True, soprano, in songs by Bemberg, Bungert and Hawley, made a pleasing impression, and Arthur King Barnes, baritone, displayed his fine voice and finished style in songs by Grieg and Cadman. There was a large audience which was lavish with applause. Dr. Winning accompanied the soloists sympathetically.

F. H. H.

Belle Gottschalk Sings in Boston Elks' Memorial

At the Memorial Service given by the Elks at the Boston Opera House on Sunday afternoon, Dec. 5, Belle Gottschalk, the gifted young soprano of the Boston Grand Opera Company, appeared, singing the "Ballatella" from "Pagliacci." Her performance of this popular aria was a decided artistic one, and she was received with great applause.

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"Eleonora de Cisneros was magnificent as Delilah, her richly shaded and clearly commanded tones rising and falling with irresistible beauty."—Minneapolis Morning Tribune, October 19, 1915.

The role of High Priest has been sung many times by

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American Baritone with the Chicago Opera Company

"Mr. Marr made his High Priest in the Saint-Saëns opera a splendid proof of dramatic and vocal artistry."—Minneapolis Journal, October 19, 1915.

"Graham Marr, the Chicago Baritone, proved an operatic artist of first rank as the High Priest, with a big, forcefully masculine voice and histrionic talent of trained and artistic value."—Minneapolis Morning Tribune, October 19, 1915.

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BOSTON

PIANIST'S MIND DELICATELY ADJUSTED DURING A RECITAL

Artists Sometimes Prevented from Attaining Their Ideal Interpretation, Says Mme. Bloomfield Zeisler, Due to Subtle Reaction of Some Outside Influence—Mixing the Old and New in Piano Programs

By HARRIETTE BROWER

IF any one doubts that harmony is the source of the fountain of perennial youth, let him go and hear Fannie Bloomfield Zeisler play. There he will find youthful freshness, exuberant fancy, lightness, grace and power. Beyond these he will find the deeper meanings, taught by insight and experience, which grow more subtle and varied as the years pass.

One quality in particular dominates all Mrs. Zeisler does—it is the quality of genuineness; she plays the music as she sees it—she plays it as she feels it.

A Coquelin Incident

"If you ask about the mind during performance," she said to me the other day, "I might say there are two so-called schools of piano playing, the objective and subjective; one strives to objectify the composer's idea with correct fidelity, the other is more temperamental. Apropos of objectivity, I am reminded of a little story of the French actor Coquelin. He had a part in which

he was obliged to lie down on a couch, fall asleep and snore. He did this to the entire satisfaction of the critics. One evening, however, he was fatigued and really fell asleep instead of feigning to do so. Thereupon the critics said he was unnatural. We are oftentimes obliged to picture the semblance of things when we are before the footlights, whether in acting, piano-playing or anything else.

"I do not think an artist always plays the same way—how can he? But he surely has the carefully thought out plan before his mental vision—the interpretation which he has wrought and chiseled into a perfect whole, through many repetitions both in private and in public. This ideal he strives to realize at each public performance. I say strives, for none of us reaches our ideal. But during a performance a hundred causes may affect him, causes which he cannot control. It may be the concert hall, the surroundings, the temperature, the weather, his own mental condition and so on. The audience may be receptive or the reverse. If it proves to be very sympathetic, he may surpass his expectations.

Subconscious Effects

"He surely does not think, while playing, 'now I shall put the third finger on this note and the fifth on that?'; this would be too trivial. In one sense he is thinking ahead and in another he is not. He knows the effects he wishes to produce, the crescendos, diminuendos, the climaxes and so on. All this is, so to say, subconscious; as he plays he tries to realize these effects. He feels at once whether he is successful in the realization, whether mind and fingers are doing their work. One cannot learn one's technique before an audience, but while playing one often discovers a new turn of phrase, or some effect not thought of before."

"Do you find that audiences prefer familiar compositions or new works?" she was asked.

"I think," answered Mrs. Zeisler, "there is no doubt that audiences like better to hear familiar pieces. There is always a fair mixture of students at an artist's recital. These young people have tried to play the well known pieces, and of course are anxious to hear how they ought to be played—how an artist will do them. The fathers and mothers, too, have heard these pieces studied at home, so they are familiar with them as well, and enjoy them much more for this reason. New works do not, cannot, interest them in the same way.

Introducing New Works

"Teachers as a rule use the standard things for their pupils, and they are quite right. A class in literature would not study bizarre modern books, but rather the old classics, such as the 'Vicar of Wakefield,' and the like. So with the piano pupil; he is not fed on Schönberg and Stravinsky, but on Mozart, Beethoven and Schumann. You notice that Paderewski confines himself to the standard repertoire and scarcely ever plays anything modern. Even musicians themselves do not always take kindly to the new works; how can we expect the general public to do so. Yet unless the artist makes known from time to time new pieces, the public will never become familiar with them; we would always have the old.

"With the critic the case is quite different. He has heard the standard works so constantly that for him they have worn threadbare. It is no wonder he is weary of them and longs for something novel. He welcomes 'an unconventional program.' No doubt we would do the same in his place.

"It is best to have both the old and the new on the program, so that all tastes shall be satisfied," I remarked.

"Yes, that is a good way out of the difficulty. But I think the artist should play what he really pleases, what he feels most inclined to do at the time."

"In your recent program in New York you devoted a good share of it to familiar compositions, yet you brought out four new pieces, and all of them by women."

"People are apt to look askance if they see pieces by women on a program. I say again, if such things are never played, if artists will not bring them forward, they will always remain unknown. Yet these composers have their place and value. Chaminade has made a place for herself. It may be a small niche, but it is unique; no one else can fill it. Her work has an individuality of its own. It is bright, sparkling, charming, graceful, vivacious. It lies well under the fingers, for Chaminade herself is a good pianist and knows the requirements of the instrument. Mrs. Beach, of course, is well-known as a pianist and composer; she has written much in all forms. The Ballade, Op. 6, which I played, she has dedicated to me; it is an interesting work."

"The Caprice, by Marie Prentner, delighted the audience," I remarked; "has Fraulein Prentner composed other things?"

"I am not familiar with anything else of hers, though I noticed a few other names of pieces on the title page of the music. She sent me the Caprice, asking me to accept its dedication."

"I am quite well acquainted with Mme. Signe Lund, whose Ballade I played. She has written much interesting piano music, and many songs that are really exquisite. She resided for some years in Chicago, but now has returned to her native Norway. Her work often shows more inspiration than finish, as she does not always give sufficient thought and study to that side, but she is very gifted. One composition of hers, a Duo for two pianos, has all the grace, charm and vivaciousness of Chaminade."

FOUR ROCHESTER CONCERTS

"Elijah," Macmillen Recital, Orchestra and Club Programs

ROCHESTER, Dec. 10.—"Elijah" was given at the Second Baptist Church on Friday evening, Dec. 3, by a chorus choir of sixty voices and the following soloists: Mrs. E. S. Mix, soprano; Mrs. Irene Ingmire Hollis, contralto; Yale Whitney, baritone; Jay Mark Ward, tenor and director, and Alice Wysard, organist. The oratorio was well performed, Mr. Ward's solos, delivered with much intensity of feeling and from memory, and Miss Wysard's sympathetic and beautiful organ accompaniment being especially worthy of note.

On Dec. 6 a Tuesday Musicales Evening Series concert took place at Convention Hall, Francis Macmillen being the artist, with an able assisting artist in Nicolai Schner, the accompanist. Mr. Macmillen's program was not severe in character, and was immensely pleasing to the large audience. His own barcarolle, somewhat Kreisler-esque in character, proved so popular that it had to be repeated, and he responded very generously to the many demands for encores.

At the East High School auditorium on Tuesday evening the first concert of the season by the Symphony Orchestra, Ludwig Schenck, director, took place. An interesting program was given, including the odd little concerto for French horn by Weber, which was well played by Jay Wharton Fay, and Beethoven's Second Symphony in D, which the orchestra did exceedingly well, especially the beautiful *Larghetto*. The concert was free and drew a good-sized audience.

On Dec. 9, at the Central Presbyterian Church, the extension committee of the Tuesday Musicales, of which Mrs. Elizabeth Casterton, supervisor of music in the public schools, is chairman, gave a concert for the benefit of the Rochester Association of Workers for the Blind. The storm prevented a number from at-

"I have been called a feminist, because I have brought forward woman's work. Why should I not? How will it ever become known unless artists give it publicity; how can it become known unless it is heard? It is impossible to please every one. It is like the story of the old horse which the father and his two sons were driving to market, in the ancient fable; they were criticised whether they drove, rode, or carried the beast. So the artist must select his own programs, irrespective of what people say."

"A few of us have been discussing the use of the pedal for *legato* effects, that is, whether a melody can be as closely connected with the pedal as with the fingers?" I questioned; "I should be glad to have your thought."

"The pedal of course can connect keys impossible to hold with the fingers. If each note of a melody is taken with separate hand movement, yet joined with the pedal, that is a matter of individual taste. If you found the tones sounded disconnected with this treatment, that answers the question. I consider correct pedaling as one of the highest things in piano playing; it is a great art, on top of all. The pedals are like lungs—the very breath of the piano. Rubinstein called them the soul of the instrument."

Asked about her pedagogical duties, the artist said: "I do a little teaching, one half day each week, at the end of the season, when my concerts are finished, though I may get in a lesson here and there, between concerts. I have several assistants who can take care of the students when I am not there."

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THE CONCERT HABIT

Some Confessions of an Incurable Devotee to That Form of Musical Dissipation—Free Tickets, Bizarre Platform Attire, Too Assertive Orchestras and Other Phenomena of the Concert Halls

By M. M. HANSFORD

WHETHER followed from birth, or indulged in at middle age, concert-going is one of the harmless diversions of the city's musical life. Concerts spring up overnight and unknown names stare you in the face from the morning paper. I don't know why they spring, or what their object is. Some say it is to try for good press notices, but next morning's reviewers generally take the hair off the singers' heads, to say nothing of stripping them of all artistic vestiture and leaving them bare to the wintry blasts of Forty-second Street.

To acquire the concert habit calls for some special qualifications not usually found in well-behaved persons of a domestic turn. For instance, many people think it necessary to purchase tickets to concerts. Oh, no! Not so. One of the very first requirements is never to buy a ticket. If you receive none, don't get discouraged; just wait for the next concert. Tickets will surely come your way at last. I never bought a ticket to a concert in my life. I would as soon think of going up to the sweet lavender man on the sidewalk and investing in his wares as to go up to a ticket window and say, "Gimme a ticket to Ossiwitsky's recital to-night." I don't wish to appear frivolous about such a serious matter. I don't know why I have that feeling. The problem of who pays for all these concerts is entirely too deep for me.

Offered a Box

I remember hearing of a woman who was called on the telephone one afternoon by a perfectly strange other woman, and this other woman said, "Buy a box for Miss Longtone's recital to-night." The woman said, "I don't know Miss Longtone, and what's more I don't like music." "Makes no difference," said the other woman, "you are down for a box; fifteen dollars, please; to-morrow will do." Do you wonder that women want to vote?

And yet again, I ventured into the lobby of Carnegie Hall one evening just before the beginning of a concert. I was attending strictly to my own business and didn't ask any odds of anybody. A wild-eyed man approached me. I knew him in the business world as a man of seeming sanity. "Got your tickets?" "Yes," said I. "Want a box?" says he, glaring at me. There was blood in his eye, and I began to tremble. "I'm sor-sor-ry." But it had no effect on him. He shoved the box ticket into my hand, shook it warmly, as if I had done him a great service, and disappeared on the run. I heaved the ticket into the waste-basket after the show was over.

Opera Seats as a Gift

I have had a little experience on the other side, too. I shall never forget the time I tried to give away a ticket to a Saturday night performance at the Metropolitan. Mark that last word—the Metropolitan! I inherited two tickets from a man who regretfully left town

that night to bury his mother-in-law, or whatever relative you choose. From a native desire not to waste anything, especially an orchestra seat for the opera, I went down to the lobby at an early hour, thinking I might run into some needy student who would be only too willing to use the extra ticket. I



"Gimme a ticket to Ossiwitsky's recital to-night."

saw a hungry looking chap going over a program in the corner. I approached jauntily, hummed a measure of "Pagliach" and deftly drew that magic pasteboard across his vision. Ha! Pale of face, he backed away and waved me off! I know now why persons of a charitable turn disappear and are never heard of afterward. I was lucky to escape the lock-up that night. The hungry one went over to the ticket window and told the Shirtfront about it and both of them turned and took a good look at me, evidently concluding that my keeper had gone out after an egg sandwich. The cure was perfect.

Like a Ritual

The actual going-on of a concert, after you get in, is interesting and not unlike the midnight rituals of South Sea tribes, even to the costumes. I went to a concert not long ago, where I saw a costume that would have rivaled anything seen by Jack London on the famous "Cruise of the Snark" among the coconut peddlers. I sometimes wonder at the limitless invention of the human brain in the matter of costuming singers. The lower half, as contrasted with the upper eighth, was cribbed bodily from a Chinese pagoda—about the third story, I should think. I may be wrong about this, being no judge of dressmaking, but there was a half-moon effect at the sides that took me back to Mandalay. Another singer at this concert, a baritone, sang in costume also, but of the opera from which his solos were taken. His general color scheme was katydid green with brocaded smalls. He was a gorgeous affair and literally reeked in splendor.

The effect of this concert made me think seriously of trying to break the habit. I longed for the moonlight rites on the left bank of the Niger—if they give them there. (At least, the scenery would be in keeping and the fresh air something.) The baritone suffered horribly during his songs. Being in costume, he took liberties with the atmosphere and slashed at imaginary foes. His emotions were so great that the front row grew nervous. He sang in Russian, or some language like that. Now, I don't know languages, especially those used by singers—I go simply for the music, if there is any. He sang an enormous solo from the opera that fitted his costume.

Into the Picture

The orchestra started off and played about half of the act as a prelude. During this the singer worked himself into

the part by sundry grippings and twistings of his anatomy. This, I believe, is called "getting into the picture." After the orchestra had gone up in a climax and volplaned to earth again, and the fiddles had died down into a few chilly shiverings, he began and told us the story of his woes. It was not interesting at first, for his flues were still cold, and eight or ten pages were just recital of early childhood illnesses, including croup. But every little while he would shoot up on a note with a "Woof! woof!" like a pig coming out of a warm bed on a frosty morning.

During this preliminary business, the unoccupied orchestra players were doing the usual conventional things that one always sees. The horns were dissecting their instruments and relieving the radiators of accumulated moisture and the kettle-drummer was caressing his sheepskins in an effort to coax forth the Tonic. But soon the trombones manifested some interest in life, and I could tell there were three men on bases with the long-lost father coming to bat on the next page. When the singer reached the "Si-tu-jamay-a-toi-tiefste-ausgabe" part, he advanced his right foot, reached for his back hair and became prominent at the waist line. I was told he was supporting his tone. I forgave him, for times are bad.

Squelching the Singer

Orchestral accompaniments to concert songs are almost worth going to hear on their own merits. In such cases the singer has no chance whatever. It is so much easier to squelch him with plenty of instruments than with one little, old, three-legged piano. Shout as he may and swell up in the chest, the orchestra downs him in the end, for after the conductor has urged all the strings and woodwind into the fray, the brass is held in reserve until the poor wretch is gasping his last, and then added to the din.

If you have the concert habit, you will recognize that fearful slide for life that comes just before the end of a song, when the fiddles go into thirty-seconds, when the drummer watches the conductor preparatory to coming out strong on a six-four chord, when, in short, all the players except the harp earn their beer-money. And when that six-four chord is struck like a blast in the excavations of Forty-second Street, the singer is on his toes, the conductor strikes the desk in his excitement, and you grip the arm of your seat if your neighbor hasn't got there first—yea, truly, that is the great climax. Now things begin to subside. The orchestra applies the foot-brakes and coasts for a block; the singer settles down into the shape of a human being, holding the



"The singer worked himself into the part by sundry grippings and twistings of his anatomy."

picture until the last flirting tap of the drummer on his starboard drum.

Lying Applause

Then the applause lets loose. Applause is the original liar. I never applaud anything. To me it is a relic of Nero's time. Anyway, I am usually deep in "What Men Wear" at the time and do not want to be disturbed. But, being through, the conductor wipes his heated brow, and a couple of ushers who have been roosting on the balcony stairs rush down the aisles, bearing aloft great bunches of flowers with ribbons trailing

out behind. All this looks good. And then there is the gathering of the clans afterward; and the stampedes to Broadway, with a way station or so on Sixth Avenue. The singer is ripped to pieces from soda-water to highballs; from Huyler's to the Knickerbocker. A drink or two ahead, with the proper scenic effect of Old King Cole, one can take a singer apart in ten minutes at the most. There is something in a decanter that spells death to vocalizing for money.

The papers reach you while you are negotiating the griddle-cakes next morning, and you sneakily run down the page to see if the critic had as good judgement as you. When you find that he gave the poor fellow a clean shave and a hot towel, as it were, you mentally congratulate the writer on having good sense. Neither of you knows what it is all about, but what's the difference, just so somebody is ripped up the back. Age may bring surcease, Balm of Gilead, or other patent medicine, as a cure to this weary round. It must be so. I have advanced, even in my short day. There was a time when I would have walked five miles to an organ recital. Now if I heard of one in my block I would go out and get vaccinated. I don't wish to appear peevish about it. I have acquired the concert habit and it is hard to break. I feel that I must go to hear perfectly strange singers; that it is my duty to be up on all questions of tone-support. But I do not claim to have approached a solution of the concert problem; nay, nay. But as to the qualifications, I have them. I am the champion long-distance concert-goer, and can't stop.

Music for Fifth Anniversary of Society's Branch in Albany

ALBANY, N. Y., Dec. 6.—When the Albany Colony, National Society of New England Women, observed its fifth anniversary Thursday afternoon at the home of Mrs. John W. Emery, the music committee was in charge of the entertainment, the subject being "The Evolution of Music." Mrs. Abiel Smith read a paper on the evolution of church music with demonstrations by the choir. Ermina L. Perry gave a paper on the earlier church music with vocal illustrations of chants and hymns by the choir. Mrs. Peter Schmidt played a group of violin solos and Rena M. Henault sang, accompanied by Frederick P. Denison.

W. A. H.

Beatrice Dierke Delights Portland (Ore.)

PORTLAND, ORE., Dec. 4.—The piano recital given by Mrs. Beatrice Dierke at the Heilig Theater recently was heard by a large and appreciative audience. The program was inspiring. Beginning with the MacDowell "Sonata Tragica," which this exceptionally fine local pianist played with power and feeling, there were heard a group by Chopin, a Debussy "Arabesque," Rachmaninoff's "Polichinelle," the E Flat Etude of Liszt, and Mendelssohn's "Spinning Song" (Godowsky version). These were vigorously applauded. The concluding numbers were from "Eugene Onegin" and Wagner's "Walkure."

H. C.

Liszniewska to Introduce Liapounow Concerto in New York

Mme. Margarete Melville-Liszniewska, the talented young pianist, will be the soloist with the Russian Symphony Orchestra at its concert in Carnegie Hall, New York, Jan. 29, on which occasion a new concerto by the Russian, Liapounow will be produced. This concerto is in one movement and is more lyrical in character than many of the modern compositions. Mme. Liszniewska will be in the West in February, and later in the season will have classes in Boston, Philadelphia and New York. She plans to return to Vienna for the summer.

Gives Scranton a Demonstration of "Concentrated Opera"

SCRANTON, PA., Nov. 30.—Illustrating his theory that people who attend grand opera sit through the performances for the sake of one or two particular numbers, Edward Skedden gave last night at the Lyceum Theater selections from eight of the standard operas. He labels his entertainment "Gems From Grand Opera." Assisting in the program given were Estell Ward, Jennie Dupree, Luigi Casiglio, Edward Novelli, Elinor Navarry, Anna Fischer and Luigi Torti, with Katherine Pike, pianist, directing.

W. R. H.

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HAYDN HIGH IN BERLIN'S PRESENT FAVOR

Revival of the Classics the Governing Musical Idea in the German Capital This Season—Nikisch Plays the Haydn Symphony in G Inspiringly—Eddy Brown's Successes in Cologne and Leipsic—New Baritone, Josef Schwarz, Makes Sensational Success at Royal Opera—War Embargo on Josef Lhévinne's Appearances Lifted for Charity Concerts

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, Nov. 12, 1915.

REVIVAL of the classics might be the watch-word for musical Berlin this season. In one instance after another we have seen the glorification of old and dusty scores, which many of the hyper-progressives already had presumed to consider passé, while of the many modern or futuristic works, there have been but few performances. Especially marked does the former phenomenon seem to be in the case of Haydn. Our readers will remember how, at the last symphony concert at the Royal Opera, Richard Strauss produced an overwhelming effect with Haydn's E Flat Major Symphony. And yesterday at the Philharmonic concert, Nikisch called forth a veritable ovation with the Haydn Symphony in G. With the enthusiasm of a zealous disciple, Nikisch gave such an inspired reading of this work, which in its sunny moods, in its soulful *Largo*, surpasses any other composition of its kind, that the auditors were stimulated to demonstrations of enthusiasm usually witnessed only at a successful première. Between the Haydn number and the concluding Brahms Symphony in F, Ernst von Dohnanyi played Schumann's A Minor Concerto with technical mastery and fluency of expression, but not with all of the requisite energy. Nikisch's predilection for Brahms is too well known to make the supremely polished and iridescent interpretation of the F Major Symphony, to which the large audience was treated, seem extraordinary.

At the Sunday night Blüthner concert of a week ago, the program was devoted to Wagner, the assisting soloist being Cornelius Bronsgeest of the Royal Opera. At last Sunday's concert of the same orchestra, under its conductor, Paul Scheinpflug, the assisting soloist was the prima donna, Frau Leffler-Burckard, the program comprising Liszt's "Les Préludes," three songs of Wagner, sung by Frau Leffler-Burckard, Paul Ertel's symphonic poem, "Maria Stuart"; Mendelssohn's "Midsummer Night's Dream," Vorspiel to "Lohengrin" and Vorspiel and "Isolde's Liebestod," with Frau Leffler-Burckard. At both events, the house was packed as during times of peace.

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At the suggestion of the Governor-General of Poland, the Police President of Warsaw, Herr von Glasenapp, has invited Erich Sachs, the head of the Concert Bureau of Jules Sachs of Berlin, to a conference in Warsaw, for the purpose of reorganizing the musical and general artistic activities of that city, according to Mr. Sachs's plans. Herr Sachs arrived in Warsaw several days ago.

A charity concert, for the benefit of the "Elizabeth" Infantry Regiment of the Guards, completely filled the Philharmonie, Kapellmeister Ignatz Waghalter of the Charlottenburg Opera, conducting the Philharmonic Orchestra. Hertha Stolzenberg, of the same theater, sang the *Agathe* aria and "Tristan" excerpts. Schubert and Liszt were also represented on the program. The program opened with the "Oberon" Overture, not played throughout with the purity of intonation that might have been desired. Schubert's "Unfinished" Symphony was decidedly more successful and the climax was reached with a brilliant performance of the "Meistersinger" Vorspiel. Frieda Kwast-Hodapp, the other soloist of the evening, played Liszt's E Flat Piano Concerto with splendid tonal effect and exquisite technical finish. After the "Meistersinger" Vorspiel, 200 sturdy grenadiers of the "Elizabeth" Regiment took the platform and sang the final chorus in Wagner's "Kaisermarsch."

The Intendantur of the Municipal Opera of Leipsic has accepted as this year's Christmas work Gabriele Reuter's "Das böse Princesschen," with music by the Berlin critic, Max Marschall.

The baritone, Herr Armster of Hamburg, his fellow-baritone, Herr Fischer of Mannheim, and the contralto, Frau Hoffmann of Stuttgart, are to make consecutive trial appearances at the Vienna Royal Opera.

Eddy Brown's Activities

Eddy Brown, the young American violinist who soon after Christmas will arrive in the United States for his first American tour, is being kept remarkably busy up to the time of his departure. On Oct. 26 he was the soloist at Germany's famous Gurzenich concert in Cologne, and on Nov. 3 and 4, he played in Leipsic as the soloist at the Gewandhaus concerts with splendid success. With Mendelssohn's Concerto and Bruch's "Scotch Fantasia" he made such an impression that he was recalled nine times and compelled to concede an encore—an extremely unusual phenomenon at the Gewandhaus concerts. On the 20th of this month Mr. Brown gives a concert with Conrad Ansoerge, the pianist, in Blüthner Hall.

Berlin harbors a really superb baritone who is now a regular member of the Royal Opera. This singer is Josef Schwarz and we cannot help but join in the general song of praise that is being raised for him everywhere in town. His baritone is of beautiful quality and

large range, and he has an exquisite method of singing. Add his fine stage presence and an attractive personality and it is not to be wondered at that when "Rigoletto," restudied and recast, was given at the Royal Opera, with Schwarz singing the title rôle, transports of praise were indulged in. Unquestionably, Schwarz is one of the finest singers heard here for many a year.

A good opinion of him had been forecast at last week's concert of Selmar Meyrowitz, the conductor, when the baritone obtained more than the usual effect with the *Renato* aria from Verdi's "Un Ballo in Maschera." On this occasion Meyrowitz also proved that, since his activity at the Berlin Comic Opera of "Gregorian" fame, he has developed into a first-class and very versatile conductor, doing justice as much to the Berlioz "Fantastic" Symphony as to the accompaniment of the Beethoven Concerto in G, which Arthur Schnabel played with accustomed purity of style and technical finish.

Walter Kirchhoff, the tenor of the Royal Opera, returning ever and anon from the Western war zone, has become something of an idol with the Berlin populace. At his latest concert in the Philharmonie, the waves of enthusiasm ran very high.

Another popular event of recent date was the concert of Elena Gerhardt in Beethoven Hall, with Paul Aron at the piano. The singer obtained her greatest success in songs giving her the opportunity to display her exquisite *mezza voce*. In songs requiring a display of passion, on the other hand, she was less successful.

Ottile Metzger's Concert

When a celebrated operatic prima donna appears in concert, she may count on a larger attendance than is usual in concert halls. In many cases this is by no means as it should be, the concert artist for the greater part being more qualified for such work there than her sister artist from the theater. Still, there are exceptions, and one is Ottile Metzger-Lattermann, who has become justly famous both as concert artist and opera singer. So when Frau Lattermann and the soprano, Kaethe Neugebauer-Raboth, gave their concert in Beethoven Hall, the large audience found more than one reason to be delighted. The superb contralto of Frau Lattermann, utilized with all the art for which this singer is known, was never shown to more telling advantage than in Schubert's "Dem Unendlichen" and Haydn's "Der Umherirrende." Almost as great was the success of Frau Neugebauer-Raboth with the "Schmetterling." Coenraad v. Bos at the piano was inspired to unusual exertions.

The "Verband der Freien Volksbühne" gave its third concert Sunday noon in the Theater am Bülow Platz, Oscar Fried conducting the Philharmonic Orchestra. His reading of Beethoven's "Egmont" Overture was characterized

by a splendidly objective conception and by well-considered conscientiousness in matters of detail. With the Liszt "Faust" Symphony, Mr. Fried entered rather more congenial waters. Here again he displayed with frequently telling effect all his inimitable temperament, his buoyancy and dash. Berliners are becoming impulsive. After those assembled had waited ten minutes for the concert to begin they became restless and noisy, and when the curtain rose, after another ten minutes, and Herr Fried appeared, he was greeted with hisses. However, when the last note of the final chorus, sung by the Berliner Sängerverein, had died away, general contentment had been restored.

Another well attended concert was that of Elsa Gregory and Marie Hahn, assisted by Paul Schramm, pianist, in Beethoven Hall, last Monday. Elsa Gregory, the singer, presented herself also as composer, unfortunately with but indifferent success. Her compositions seemed rather artificially serious throughout, and, in fact, were far too serious for her delightfully graceful style of singing. Paul Schramm presented several of his own piano variations to a little better effect. Possibly the most successful artist of the evening was the cellist, Marie Hahn, who played Boccherini's Concerto and Brahms's C Minor Sonata, with artistic understanding and tasteful execution.

Josef Lhévinne Reappears

At last Josef Lhévinne, the Russian pianist, has found it possible to appear in concert in Berlin, although, to be sure, the event was a matinee charity concert. For Elizabeth Boehm van Endert, who was ill, Elizabeth Ohlhoff, the mezzo-soprano, volunteered her services, singing works of Schubert and Wolf with splendid musicianship. Mr. Lhévinne, warmly acclaimed, played in his incomparably beautiful style the Chopin Polonaise in A Flat, and, with the excellent cellist, Heinrich Kiefer, Brahms's Sonata, Op. 38, as well as the Brahms Variations and the Brahms Impromptu. The reception accorded the pianist was proof positive of the unprejudiced attitude of the Berlin public when it came to appraising the art of a Russian individual. So successful was this performance, in fact, that the pianist has agreed to assist at a number of other charity concerts in the near future. His next appearance will be at a concert for the benefit of the Bühnengenossenschaft in the Philharmonie on the 19th, at which the other artists will include Lilli Lehmann and the baritone, Josef Schwarz, referred to above. Leopold Schmidt, the music critic of the *Berliner Tageblatt*, will conduct the Philharmonic Orchestra on this occasion.

At the second public students' recital of Professor Mayer-Mahr's piano classes from the Klindworth-Scharwenka Conservatory, the young American pianist, Marguerite Mahn, of Chicago, played Brahms's "Variations on a Handel Theme." O. P. JACOB.

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BIRMINGHAM MAKES READY FOR BIENNIAL

Musicians' Union to Co-operate
with Club in Entertaining
Federation

BIRMINGHAM, ALA., Dec. 5.—Resolutions have been passed by the Birmingham Musicians' Protective Association, American Federation of Musicians, to assist and co-operate with the Music Study Club in entertaining the delegates to the 1917 meeting of the Federated Music Clubs of America.

Mrs. James Dick of Mobile recently spoke to the members of the Music Study Club and gave some very enlightening points about the Federation and what is expected of Birmingham during the convention. Mrs. Dick attended the Los Angeles convention and was in a position to give much valuable information.

In looking over the audience at the Tutwiler at the Spalding-Gunster recital and the Jenny Dufau recital a few days before, it was found very evident that the people of Birmingham are anxious to patronize good music, and the pioneer work of the Music Study Club is beginning to show results. Both concerts were attended by large and enthusiastic audiences. Mr. Spalding presented a beautiful program, assisted by Frederick Gunster, tenor. Mr. Gunster was in unusually good form and sang in his usual artistic and finished manner. Mr. Spalding and André Benoit were guests of Mr. and Mrs. Gunster during their stay in the city and were very royally entertained.

A recent wedding of great interest was that of Prudence Neff, of the piano department of the Southern School of Musical Art, and Robert Dolejsi, teacher of violin in the same school. The wedding was witnessed by the most prominent musicians in the city. A. H. C.

To raise funds for the entertainment of the American Federation of Musicians at its annual convention in Cincinnati on May 7-13, a popular concert will be given in the near future by the Cincinnati Symphony Orchestra under the direction of Dr. Kunwald.

MISSSES BOSHKO GIVE RECITAL JOINTLY FOR NEW ROCHELLE CLUB



Victoria and Nathalie Boshko, Pianist
and Violinist, Respectively

Victoria and Nathalie Boshko, pianist and violinist, recently gave an uncommonly interesting joint recital before the Women's Club of New Rochelle. The offerings included a sonata by Dvorak and groups of modern and classic works played by each of the artists.

The Misses Boshko are exceedingly talented young Russian girls who have been in this country this season doing considerable professional work publicly and in private recitals. Their work is characterized by musicianship of a high order. Miss Nathalie was soloist a few days ago at the concert of the Russian Symphony Orchestra and met with an extremely favorable reception.

SLEZAK SINGS IN A DRESDEN "AIDA"

Fritz Reiner Conducts Inspiring
Performance at the Royal
Opera

DRESDEN, Nov. 17.—Leo Slezak has appeared here with great success as *Raoul* and *Rhadames*. As is well known, the feature of Slezak's artistic presentations is not principally a display of high vocal culture, but of phenomenal vocal means. Those who have given him the title of "a German Caruso" have done him no service. On the contrary, as a Caruso he is a disappointment, while as Leo Slezak he wins his audiences everywhere. In the rôle of *Rhadames* he disclosed histrionic powers of much significance. Slezak drew two crowded houses and enthusiasm ran high.

As for the production of "Aida" in general, under Fritz Reiner's inspiring lead, it calls for great and sincere praise. Reiner's untiring work, his conscientious attention even to the smallest details, his artistic zeal and personal magnetism made the performance stand out as an almost unequalled reproduction of the Verdi masterpiece. In this opera our young conductor's remarkable abilities enter into special prominence. The *Aida* of Fräulein Siems was even more successful than the performance of the famous guest artist. Plaschke's *Amonasro* and Anka Dorvat's *Amneris* were likewise worthy of great praise.

An interesting concert for the benefit of the Red Cross was given in the Jewish Synagogue, Dr. Leo Fantl leading the chorus. Schubert's Seventy-second Psalm was sung for the first time here and, of course, aroused great interest. Prominent soloists assisting were Friedrich Plaschke and Helen Foerti.

Dresden's authority on old music, Prof. Richard Buchmayer, gave a recent pianoforte recital, the program being devoted entirely to lesser known works of Beethoven, such as the "Thirty-three Variations on a Theme by Diabelli," Op. 120, the Bagatelles, the Polonaise, Op. 89, and as a closing number the C Minor Sonata, Op. 111. Buchmayer's performance of the Variations, Op. 120, was little short of sensational. He was assisted by Herr Walter of Berlin, who sang the cycle, "An die ferne Geliebte."

The night previous Wilhelm Bachaus's recital was received with great applause. Gertrud Matthes, the local violinist, in her recital presented a Bach program successfully, ably assisted by the young Countess Wera von Zedtwitz, who was heard in selections from "Telemann" (the manuscript music from the Leipzig Library), who is a pupil of Buchmayer and who played beautifully.

The new Philharmonic Orchestra is rapidly gaining ground. The soloist of its last concert was the young cellist, Hans Bottermund, whose interpretation of Dvorak's C Minor Concerto won deserved praise.

Max Reger's new "Variations on a Theme by Mozart," Op. 132, had a hearing in one of the Royal Symphony concerts under Kutzenbach's direction. The criticisms of the performance, despite the undisputed excellence of the orchestra, were not very favorable.

Ludwig Rüh of Munich, a guest conductor of the Philharmonic Orchestra, introduced some new works by Friedrich Klose, Anton Beer-Walbrunn and Albert Noelle of Munich. Of the selections Klose's "Festzug" was the most noteworthy. The conductor's work lacked fire and rhythmic swing. Otherwise, it had musically qualities. A. I.

Sprague Introduces Maquaire Symphony
at Toledo Recital

TOLEDO, OHIO, Dec. 4.—The first playing of the Maquaire First Symphony before a Toledo audience took place at the thirty-seventh organ recital by Herbert Foster Sprague, Nov. 23, at Trinity Church. Two American compositions were given places on the excellent program played by Mr. Sprague, Ralph Kinder's "In Moonlight" and "Prayer" by Harry Rowe Shelley. G. De Luchi, baritone, was the assisting soloist.

Mme. Bridewell and Hartmann in Concert for Aid of Poles

Carrie Bridewell, former Metropolitan Opera star, and Arthur Hartmann, the celebrated violinist, appeared at Cooper Union, New York, Dec. 2, in a benefit

program under the auspices of the American Polish Relief Committee. The interest which centered about the appearance of two such distinguished artists, augmented by the worthy cause they represented, combined to attract a large audience that was unsparing in its commendation of the program given. Mme. Bridewell's songs included an Italian group, five French songs and an English group, which contained two songs by Arthur Foote, "Once at the Angelus" and "Roses in Winter." Pieces by Carpenter and Rogers were also on the English group. Mr. Hartmann played one of his own compositions, the "Souvenir," a Paganini Fantasia, and the Mendelssohn Concerto for violin. Alberto Bimboni was at the piano for both soloists.

West Virginia Baritone Sings at
Convent in Wheeling

WHEELING, W. VA., Dec. 2.—Francis Allan Wheeler, baritone, of Newcastle, W. Va., recently filled an engagement at Mount de Chantal Academy, Sisters of the Visitation, in the presence of an appreciative audience. Mr. Wheeler has a voice of good power and cultivation, and his program, arranged with fine discernment of musical values, afforded a splendid test of his ability. Mr. Wheeler sang, with fluent ease, numbers in German, French and Italian, besides many in English.

Gabrilowitsch Gives Chopin Recital in
Chicago

CHICAGO, Dec. 8.—Chopin was the subject of Ossip Gabrilowitsch's fourth historical piano recital at the Fine Arts Theater yesterday afternoon. Mr. Gabrilowitsch has the right poetic insight and the magnetic touch for the exploitation of such pieces as the études, the preludes, the B Flat Minor Sonata and, in the heroic style, the A Flat Polonaise. Larger and ever larger are the audiences which attend these recitals, and with every reappearance this master pianist gains hosts of new admirers. Such finish and such lucidity in interpretation are not often encountered in our concert halls. M. R.

Edward Kreiser recently played his two hundred and second organ recital at the Independence Boulevard Christian Church, Kansas City. Catherine Eusminger, soprano, assisted him.

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INTERLUDES

By CLEMENT ANTROBUS HARRIS
of Crieff, Scotland

ASSOCIATE ROYAL COLLEGE OF ORGANISTS—ASSOCIATE IN
MUSIC OF TRINITY COLLEGE, LONDON

ONE day a woman pianist played the "Lied Ohne Worte," by Mendelssohn, popularly known as the "Bee's Wedding March," an octave lower than it is written. She hadn't intended to, but human nature is human nature even in the gentler sex, and, having done the deed, she proceeded to defend it as stoutly as if she had been carrying out a predetermined and resolute intention. Her main argument was that the piece sounded "more like bees humming" than when played as the composer wrote it. This is quite true, and do you know the reason? The hum of a bee is a much lower sound than one would expect from so small an insect; it hovers about G in the top space of the bass clef. To produce this sound on an open pipe would require a length of about three feet. With a string a great deal depends on the tension and thickness, but this G is the lowest note which can be produced on a violin, and the reader can compare the longitude of a bee with that of an unstopped fiddle string!

The explanation lies in the fact that the sound is not vocal at all. It is caused by the movement of the wings in flying. This may be seen from the fact that the buzzing ceases the moment the bee alights on anything—a flower or the alighting board of its hive. The sound is of exactly the same nature as that made by the propeller of an aeroplane. I keep bees.

I don't know what it has to do with music, but would you expect to find bees in the north of Greenland, near Independence Bay, a thousand miles nearer "the roof of the world" than where Nansen crossed the island, and in a latitude where the temperature varies from 10 to 50 deg. below zero? I shouldn't; but in his "The North Pole," Peary tells us he found them there on July 4, 1892.

The foregoing irrelevance is the more unpardonable, perhaps, since, if one wished to quote Peary's book at all, it would have been quite possible to find a passage in it directly bearing on the Divine Art. It is to be hoped that future historians and travelers will be better equipped for telling us about the music of the times and countries they treat of than those of the past have been. "Rob Roy" Macgregor was one of the very few globe-trotters able to give any accurate account of the melodies he heard. Among historians Lecky and Fyfe have given music its due share of notice, but the same can be said of very few others. Carlyle neglects it almost completely, while Landor—not that he was exactly

an historian—speaks with the greatest contempt of musicians. But surely the most grotesque omission is that of which Macaulay is guilty in the third chapter of his famous History of England. He is describing the learning, science, and arts of England in 1685. This was the time when England, if not for the third time the most musical nation on the face of the globe (the other and indisputable periods being about 1430 and 1530) had certainly for the second time produced the greatest composer living—Henry Purcell (the other greatest composer being, of course, John Dunstable). Yet Macaulay never once mentions either music or Purcell! It is, therefore, all the more creditable of Peary that he gives us not merely an account of the music of the Eskimo, but, unlike any other traveler in any other land, an exhaustive one.

Now, let me confess at once that I am not a frequenter of the North Pole. Indeed, to make a clean breast of it, I invariably take my holidays elsewhere. So I cannot profess to bring any local knowledge to bear. But the account seems to me convincing. The great traveler tells us that "The business of the angakok [medicine man] is mainly singing incantations and going into trances."

The chanting, or howling, is accompanied by contortions of the body and by sounds from a rude tambourine, made from the throat membrane of a walrus stretched on a bow of ivory or bone. The tapping of the rim with another piece of ivory or bone marks the time." Then Commander Peary goes on to tell us that "This is the Eskimo's only attempt at music"—that is why I said that his account was an exhaustive one! There is no mention of Eskimos in his account of the region where he found the bees, or he would have been able to add Fiddle G to their aural repertoire! And so my reference to bees on Greenland's icy mountains was not so irrelevant after all! I hope the editor will read as far as this before he scores it out.

The large number of British musicians who have joined the army, and the question of compulsory service, alluded to in a previous "Interlude," remind me of a curious contrast between two composers of eminence, both of whom were born in the same year—1797. Franz Schubert, to avoid joining the army, became a teacher in his father's school; Gaetano Donizetti, to avoid being a teacher (of music, apparently), joined the army! It will not escape observation that the two armies concerned, those of Austria and Italy, are now at war with each other.

These two examples show how absurd it is to attribute any one character to musicians, as is so often done—the usual diagnosis being an amalgam of long hair and short temper. As every reader of musical biography knows full well, examples of an almost perverse diversity would be easy to multiply, did space permit. As I write, the newspapers report the disappointment of the Quadruple Entente at the lukewarmness of Greece toward the nations which gave her independence and her present position in Europe. And this recalls to one's mind another musician of military spirit. In 1897, Clement H. G. Harris—no relative of the present writer—a young English composer of considerable achievement and great promise, joined the Greek army against the Turks, and was killed at the battle of Pentepigadia through remaining in a position of great danger after his five companions had fled. There are memorials to him at both Harrow and Athens.

In a former interlude reference was made to the choir school of St. Paul's Cathedral, London. Hardly was my copy in the post when news came of the opening of a new home for the Westminster Abbey choir-boys, which has cost £30,000, and is said to be the finest choir-school in the world.

Palo Alto Symphony Orchestra Begins Second Season

PALO ALTO, CAL., Dec. 6.—The Palo Alto Symphony Orchestra, John E. Kimber, conductor, gave the first concert of its second season in the assembly hall of Stanford University on Nov. 18. The Schubert Symphony in B Minor, Beethoven's Symphony No. 1 and Mozart and Rossini overtures were given before an audience that evinced a lively enthusiasm. The orchestra is beginning its second season under most favorable conditions. In less than a year Conductor Kimber has gathered an organization of sixty-five players and interested many prominent musicians in the success of the orchestra. The list of patrons, which is lengthy, includes Henry Hadley, Herman Perlet, Mrs. David Starr Jordan and Mrs. Clara E. Kimber.

Benefit Recital Keenly Enjoyed by East Orange (N. J.) Audience

EAST ORANGE, N. J., Nov. 30.—For the benefit of the House of the Good Shepherd a concert was given last night in the Woman's Club House, by Anna Mae Bowman, soprano, assisted by Mrs. David McBride, violinist, and Louise Holmes, dancer, with Ida M. Pratt, Alice Quinby and Ruth Cheesman at the piano. Miss Bowman was in costume, appearing in the quaint French peasant dress while she sang a group of folk-songs, and, later in costume of an early English period. Mrs. McBride gave considerable pleasure with two Kreisler numbers and responded to an encore. Louise Holmes had the assistance of Katherine Boote, Stewart Coleman and Harold Gallison, in her dances. Miss Pratt accompanied Miss Bowman efficiently. W. F. U.

Calvé and Guilbert to Appear in French Benefit

The Flotilla Committee of the Vacation War Relief Committee has arranged for a French benefit on Tuesday evening, Jan. 4, at the Metropolitan Opera House. The list of great artists who have already contributed their services, is headed by two of the most famous women of the French stage now in this country—Emma Calvé and Yvette Guilbert. The money derived from this benefit will furnish a fully equipped flotilla of ambulances badly needed at this time with the on-coming of winter in the trenches.

A Record Breaker

(From "Pacific Coast Musician")

MUSICAL AMERICA'S Big Edition. Seemingly indeed, MUSICAL AMERICA has broken the record—even its own splendid one—in the matter of large and comprehensive music journal editions. Its special Fall issue last month exceeded two hundred pages and included a vast amount of reading material and illustrations representing almost every part of the musical universe.

Bangor Hears Lecture-Recital on Modern Music

BANGOR, ME., Dec. 4.—The concluding lecture-recital in a group devoted to "Modern French and American Music" was given by C. Winfield Richmond Tuesday evening before a large audience at the Y. W. C. A. assembly hall. Among the American composers discussed were

Mrs. H. H. A. Beach, MacDowell, Campbell-Tipton, John K. Paine, Arthur Farwell, Howard Brockway and Charles F. Manney.

A notable feature of the Schumann Club recital Friday evening was the playing of a double string-quartet, composed of students from the University of Maine and led by Mary Weston, which gave numbers by Gluck, Mozart and Moszkowski. Anna Strickland, president of the Schumann Club, sang a group of songs by American composers, including Carpenter's "The Cock Shall Crow," and the La Forge "To A Messenger." Mary Hayford played the Percy Grainger "Shepherds Hey," from the Mock-Morris Suite, and Virginia Hogan gave the Chopin Impromptu in A Flat. Isabel Weston, Mary Weston and Josephine Burr also appeared in piano, violin and vocal solos. J. L. B.

Spalding Plays Work Written by Georgia Composer

GAINESVILLE, GA., Dec. 6.—A gracious tribute to a Georgia composer was paid by Albert Spalding, when the great violinist appeared here on Nov. 23, under the auspices of the Orpheus Club of Brenau College Conservatory. When Mr. Spalding played the Andante Cantabile from the "Dixie" Sonata, Op. 19, No. 4, by Mortimer Wilson of Brenau Conservatory, the enthusiasm was tremendous and Mr. Spalding and the composer bowed acknowledgment again and again before the program could be resumed. Mr. Spalding's "Alabama" was also received with unbounded enthusiasm and he was gracious in the number of encores given. The place that André Benoist, accompanist, had in the success of the recital was fully appreciated, and he shared with Mr. Spalding in the honors showered on the distinguished violinist.

Lucille Stevenson Heard at Osage, Iowa

OSAGE, IOWA, Nov. 29.—A concert by Lucille Stevenson, soprano, assisted by the chorus choir of the First Methodist Church, Frank Parker, director, was given at Osage, Nov. 23. Two delightful song groups by Schubert and Brahms, a solo number from the Gounod "Redemption" and one from the Gaul "Holy City" were presented. Florence C. Fennessy was at the piano.

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BOOKINGS:

Nov. 14—N. Y., Vanderbilt Hotel.
Nov. 26—N. Y., Waldorf-Astoria.
Dec. 3—Providence, R. I.
Dec. 5—Hoboken (Elks).
Dec. 6—Albany Sym. Orch.
Dec. 11—Chicago (pending).
Dec. 18—N. Y., Rubenstein Club.
Jan. 14—Jersey City Choral Soc.
Jan. 18—Philadelphia Haydn Soc.
Feb. 8—Summit Choral Soc.
Apr. 23—Boston (pending).
Apr. 27—Paterson Festival.
May 2—Newark Festival.
May 8—Ridgewood Choral Soc.
May 11—Jersey City Festival.
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Classic Music Popular in Moving Picture Theaters of Liverpool

Beethoven in a moving picture theater is no uncommon thing in Liverpool, says an Associated Press dispatch from that city. In the best "movies" Beethoven is not only heard often, but is far from being alone. Wagner, Schubert and others of the great masters are played as well. It is not because the owners are trying to educate the public, but because the class of music is popular in its best sense, and after coming to know it the public does not care for the inferior popular music. One music-lover reports hearing movements from Beethoven's Fifth Symphony and "Moonlight" Sonatas, selections from the Wagnerian operas, from Schubert's "Unfinished" Symphony, bits from Haydn and such works as Tchaikowsky's "Casse Noisette" suite, Grieg's "Peer Gynt," Sibelius's "Finlandia," and the like, all performed on orchestras of from six to eight players.

Federation Prize Winner in "Beethoven" Recital at Worcester

WORCESTER, MASS., Dec. 1.—Miss Amore La Croix, the young pianist of this city, who was one of the winners in the composers' contest of the National Federation of Musical Clubs at Los Angeles last summer, appeared here recently in a lecture-recital on "Beethoven, Master of the Sonata." Examples of sonatas, illustrating different periods of Beethoven's work, were given. The recital was the first in a series of four in which Miss La Croix will appear this winter.

Recital by Sioux City Violinist

SIoux CITY, IOWA, Dec. 1.—Frederick Heiser, violinist, appeared in recital last night before a large audience in the Library Auditorium. He was assisted by the Heiser school orchestra.

The Norwegian Male Chorus, Edward C. Knutzer, director, gave a concert Tuesday night. A piano recital, the fifth in the series of faculty recitals of the Morningside College Conservatory of Music, was given Tuesday by Faith Foster Woodford. F. E. P.

Sierra Violinist to "Fiddle" His Way Across Continent

SAN FRANCISCO, CAL., Dec. 1.—Carl Lanzer, the picturesque old fiddler of the Sierras, will start on a cross-continent tour this month. His journey will be made in a big, yellow car, shaped like a fiddle and he will give concerts of folk songs and old ballads in the cities and villages along the way.

Frederick J. Maples of Troy has been engaged as tenor soloist for the Madison Avenue Reformed Church choir, Albany, N. Y.

CONVERSE PRELUDE ON ZACH PROGRAM

Music from "Masque of St. Louis" Well Received in Symphony Concert

ST. LOUIS, Dec. 11.—For diversity of interest, Conductor Zach could not easily have improved upon his program for the fifth pair of Symphony concerts, the first of which took place yesterday afternoon. The concert opened with the Weber Overture to "Oberon" and the symphony chosen was Mozart's "Jupiter," which was given a joyous reading. Then came a sudden contrast, after the intermission, in the form of Frederick Converse's "Cahokia" prelude to "The Masque of St. Louis." Of course, this was given thunderous applause. The other and final offering was Sibelius's symphonic poem, "En Saga." This is familiar to our symphony audiences and was much appreciated.

The soloist was Julia Culp. She was in excellent voice and her singing proved to be a delight.

Last Thursday evening the Chaminade Club of Webster Groves, of which Mrs. Jessie L. Gaynor, the composer, is president, gave its first subscription concert of the year, under the direction of Homer Moore of St. Louis. Deems Taylor's cantata, "The Highwayman," was presented with the assistance of Cecil Fanning, the baritone, as soloist. The club's work was excellent and Mr. Fanning exhibited a fine voice of good range and ample power. He had not been heard in this immediate vicinity before and it is hoped that he may return soon for a more public performance.

At last Sunday's "Pop" concert Ridgeley Hudson, tenor, delighted the largest audience of the season with an aria from "La Bohème" with orchestra and a group with Mr. Zach accompanying. The orchestra's principal numbers were the "Oriental March" by Zach (which had to be repeated), "Madama Butterfly" selections, a Rachmaninow Prelude and the third movement from the Symphony No. 4, Tchaikowsky. H. W. C.

Three Middle West Concerts in One Week for Ferrari-Fontana

In addition to rushing about the country to sing with no less than three opera companies, Edoardo Ferrari-Fontana is having numerous concert appearances in many cities. On New Year's Eve he will be the soloist with the St. Louis Symphony Orchestra in St. Louis, and a week later, Jan. 7 and 8, will be heard with the Cincinnati Symphony Orchestra

in that organization's home town. He has been appearing with great success this season with the Chicago and the Boston-Pavlowa Opera companies in their tours of the Eastern and Middle Western cities. Later in the season he will be heard as well at the Metropolitan Opera House.

PROVIDENCE COMPOSER'S OPERETTA WINS FAVOR

Marshall B. Martin's "The Treasure Chest" Ably Performed by Amateur Singers and Dancers



Marshall B. Martin, Composer of "The Treasure Chest"

PROVIDENCE, Dec. 7.—At the Providence Opera House Monday evening, "The Treasure Chest," a musical extravaganza, lyrics by Grace Sherwood and music by Marshall B. Martin, was given its first presentation, and it proved to be one of the best amateur performances of the kind ever given here.

The composer, who also wrote "The Pirates," "Mrs. Jack" and "The Girl and the Trophy," is a Providence musician. He directed the orchestra with fine taste and rare skill.

The opera is in two acts, the settings of which include a pirate ship and a lonely island, the play dealing with Captain Kidd and his buried treasure, in search of which the party starts out on the ship "Splash." There were 700 persons engaged in the performances and the choruses and dances were splendidly done, reflecting much credit on Clarke Mays, who staged the entire production.

The music is bright and there are several solos that are gems. "The Oyster and the Pearl," sung by Berrick van Norden (Berrick Schloss), who was soloist at the Worcester Festival recently, was a feature of the evening, his superb tenor voice being heard to especial advantage.

Mr. Marshall's music to the introduction of the second act was delightful. Margaret Gardner, as *Sunshine*, sang her solo in this act to her own harp accompaniment.

The opera will continue at the same place for the remainder of the week and the entire proceeds will be devoted to "The Federal Hill House Association." G. F. H.

Marie Morrissey Wins Oratorio Laurels in Springfield, Mass.

Marie Morrissey, the well-known contralto, made a most successful appearance at Springfield, Mass., on Dec. 4, when she was heard in "The Messiah," Arthur H. Turner conducting. The activity of this talented artist as an oratorio singer is steadily growing. Miss Morrissey has made a number of oratorio appearances since the season opened and has been booked to sing "The Messiah" in Plainfield, N. J., on Dec. 14; with Corinne Rider-Kelsey in Providence, R. I., Jules Jordan, conductor, on Dec. 17, and with the Mozart Club, Pittsburgh, on Dec. 30, James P. McCollum, conductor.

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FAMOUS ARTISTS IN MONTREAL CONCERTS

Flonzaleys, Elman and Grainger Win Acclaim for Splendid Performances

MONTREAL, CAN., Dec. 10.—A remarkably large audience was held spellbound by the wonderful playing of the Flonzaley Quartet at its concert in the Windsor Hall. There seems to be an ever-increasing liking for chamber music concerts here and all such concerts have been well patronized this season. The Flonzaleys played a Tanew Quartet, an early Beethoven one and two movements, from César Franck. The last named they played so as to make one regret that they had not played the whole of this glorious work instead of only a portion.

That Mischa Elman has lost none of his attraction for the general public was evidenced at his recital. Crowds were turned away from the Windsor Hall and his local manager, Louis Bourdon, found it necessary to book him for another recital in February.

Percy Grainger gave a delightful recital at an "open morning" of the Ladies' Morning Musical Club a few days ago. He pleased most in the Bach-Busoni Prelude and Fugue in D Major, in Ravel's "Ondine" and in some of his own arrangements of old Irish melodies. On the evening of the Grainger concert the McGill Conservatorium Orchestra, under the leadership of Dr. Perrin, gave a concert in the Royal Victoria Hall. Mr. Grainger was present for part of the concert and his "Irish Tune from County Derry" was played by the orchestra.

Theo. Henrion, a Belgian pianist living here, played an exceptionally taxing program brilliantly at his recital in the Ritz-Carlton. G. E. S.

Liederkrantz Singers of Scranton Heard in Concert

SCRANTON, PA., Dec. 8.—The Liederkrantz Society gave a concert at the Casino Tuesday evening, at which Betsy Lane Shepard and John Burnett appeared as soloists. A male chorus of eighty voices, under the direction of John T. Watkins, sang several numbers. W. R. H.

Accurate Musical Information Pleases To the Editor of MUSICAL AMERICA:

I cannot express in words the great pleasure, instruction and information about music and musical affairs which I derive from reading MUSICAL AMERICA, and especially from the lucid and just criticisms of singers and operatic performances—as reviewed in Mephisto's Musings.

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SPIRITED PLAYING IN GRAINGER RECITAL

Pianist, in Characteristically Exuberant Mood, Delights New York Hearers

Those who delude themselves with the notion that Percy Grainger's popularity has something of the ephemeral in it would do well to remember that more than a year has elapsed since the golden-haired young pianist first electrified Americans and that, instead of losing his hold on the affections of concertgoers, as anything in the nature of a musical fad is bound to do, he is steadily increasing it. He has already played three times in New York this season and jammed the house almost beyond its limits each time, though all these appearances were with orchestra and only in a single number. Consequently there was a great outpouring of Grainger enthusiasts when, on Wednesday afternoon of last week, he gave his first New York recital of the season in Aeolian Hall.

Once again Mr. Grainger's hearers gave vent to the sort of joyful excitement that bids fair to become proverbial. One does not become accustomed to Grainger as one does to other artists. Each consecutive hearing offers some

fresh incentive to delight, that cannot be explained away in terms whereby the successes of the average pianist are accounted for.

If Mr. Grainger's performances rejoice the hearer by reason of their freshness, good health and virile unconventionality the same must be written of his programs. It was a characteristic one that he offered last week, rich in unfamiliar or rarely exploited matters and composed as follows:

"Prelude in Fugue in A Minor," Bach; "Homage à Rameau" (in the form of a Sarabande), Debussy; "Toccata" in C Sharp Minor, Debussy; "Ballad," in the form of variations on a Norwegian melody, Op. 24, Grieg; "El Puerto" (from "Iberia"), Albeniz; "Almeria" (from "Iberia"), Albeniz; "El Pelele" ("Goyesca"), Granados; "Octave Study" in B minor, Op. 25, No. 10, Chopin; "Vers la tombe" (Élégie from "Aspirations"), Op. 39, No. 2, Stojowski; "Lullaby" from "Tribute to Foster," Grainger; "The Leprechaun's Dance," Stanford-Grainger; March Jig, "Maguire's Kick," Stanford-Grainger.

To dilate on the precise manner in which Mr. Grainger played these numbers would be to waste time in reiteration of what we have so often written of the thrill, the exuberance, the pure, life-giving joy that one craves today and that give his art to the character of a paean of victory. No one—heaven be thanked!—pauses to think of technique, of wrist or finger action or to dissect the minutiae of phrasing, of tonal gradations, of interpretative schemes in the flooding sunlight which shines through his playing. Here is art for life's sake, not for its own!

Bach's seldom played but thrilling prelude and fugue set the keynote for the afternoon—and it will be recalled that with a Bach fugue Mr. Grainger first conquered New York. Debussy's fascinating piece in honor of Rameau and his brilliant Toccata were done with full sympathy and complete understanding of their individuality. And, though some expected a larger climax toward its close, Grieg's "Ballade"—the glorious tonal epitome of Norway—had such a rendering as might have been expected of the man, the spirit of whose interpretations of Norse music Grieg praised above all others. All the brooding melancholy, all the passion, the darkness and the wild exhilaration received expression with an eloquence that made the performance a red-letter event for Grieg enthusiasts.

The delightful Spanish numbers were followed by Mr. Grainger's own "Lullaby" from his "Tribute to Foster"—a fantasy for strings, voices, tuned drinking glasses and other curious devices in the combination of which this composer revels. It utilizes the lovely melody of the American genius' "De Camp-town Races," with which Mr. Grainger's mother used to lull him to sleep as a child. The "Lullaby" sings this melody under a high, shimmering *ostinato* most poetic in effect. It was warmly received. So, too, were the two Irish transcriptions, rollickingly played.

Both during and after the recital the pianist gave several of his own much-loved pieces as encores.

H. F. P.

Ornstein to Give Classic and Romantic Program

Owing to the unusual reception accorded the young Russian composer and pianist, Leo Ornstein, at his recital of modern compositions at the Cort Theater on Sunday, Dec. 4, a second recital will be given at Aeolian Hall in January, when the young artist will be heard in a program built on totally different lines and containing masterworks of the classical and romantic composers.

WEIDIG SUITE ON ST. PAUL PROGRAM

Minneapolis Orchestra Plays It, the Composer Conducting—Yuletide Festival Plans

ST. PAUL, MINN., Dec. 3.—The following program was played by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, in the St. Paul Auditorium last night, the fourth in the season's series:

Concert Overture, "Fingal's Cave," Mendelssohn; Symphony No. 2 in D Major, Op. 73, Brahms; Concerto for Piano and Orchestra No. 1, in E Minor, Chopin; Symphonic Suite, Op. 46, Weidig.

So uniformly good are the performances given by Mr. Oberhoffer at these fortnightly concerts that to comment on the gratifying results of his accomplishment last night would add no distinctive feature to the record. The novelty was the production of the Weidig Symphonic Suite, Mr. Weidig himself conducting. Concerning the Suite, the composer says, "The Suite was written during the summer of 1912 at Hinsdale. The first movement is in the form of a Passacaglia, but in 2-4 time. It contains twelve improvisations on a ground bass. The second movement—Romance—is developed entirely from material in the first movement. It is interrupted by a Scherzo, after which the Romance is repeated. The *Finale*—E Major, 6-8 time, is in sonata form. The thematic material of it is independent of that of the first two movements, but toward the end the theme of the Romance is heard once more." Extreme cordiality was tendered the visiting composer and conductor. The impressively alert responsiveness of the orchestra in meeting the indications of the baton was observed with gratification.

The audience expressed great joy in the Brahms Symphony, the noble proportions and serene atmosphere of which were unveiled in a truly noble performance.

In the performance of the Chopin Concerto by Ossip Gabrilowitsch, there was the acme of refinement and good taste. "An exquisite performance," it was generally acclaimed.

"A Community Christmas Celebration" is the newest idea to find expression in the plans for a week of Yuletide festivities such as have never before been known in St. Paul. The St. Paul Institute is leading the movement and other centers of interest represented on the general committee are the Association of Commerce, P. T. Glidden, president; Commercial Club, C. G. Gray, president; Schubert Club, Mrs. Warren S. Briggs, president; Fourth District Federation of Women's Clubs, Mrs. A. T. Hall, representative; Athletic Club, Oscar L. Taylor, president; Goodfellows, V. R. Irvin, representative; Rotary Club, C. A. Crane, president; Woman's Welfare League, Mrs. C. P. Noyes, president; Bishop Lawler, A. C. Floan, T. D. O'Brien, Otto Bremer, Dr. James Robert Smith, pastor of the People's Church; Elsie M. Shawe, supervisor of public school music, and G. W. Carlson. Charles W. Ames, president, and Mrs. R. M. Seymour represent the Institute.

The plan includes the singing of Christmas music, carols and anthems, throughout the city, with a Miracle Play

by itinerant players to be given in different localities. Irving Fichel of the Institute will direct the play.

The one big entertainment which, it is designed, will bring together 10,000 persons (the capacity of the Auditorium) out of the "everybody" for whom it is planned, and furnish the climax to the festival, will be held Monday evening, Dec. 27. A miracle play will be presented and a musical program of distinctive character also. The Minneapolis Symphony Orchestra has been engaged to lead the audience in the singing of well known Christmas music and to play a program appropriate to the occasion. The committee consists of Elsie M. Shawe, chairman; L. G. Bruenner, G. A. Thornton, Nellie A. Hope and Mrs. W. S. Briggs.

F. L. C. B.

The More Popular Fighter

A St. Louis newspaper recently printed this editorial paragraph: "There was a big 'gate' at the last prize fight, but it is to the credit of St. Louis that another fighter, Fritz Kreisler by name, who appeared on the same night, had the bigger crowd."

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HUNEKER ON LESCHETIZKY

Study of Individual Hand Secret of Pedagog's Success

In comparing the relative merits of Leschetizky and Liszt as teachers, James Huneker, in the *Times* of Nov. 28, throws light in his own trenchant fashion upon some of the secrets of the Polish pedagog.

"Leschetizky's was an eclectic temperament. He mastered the Liszt, Tausig, Von Bülow, Rubinstein gambits in the chess play of piano interpretation. A very Daniel came to judgment on all schools.

"He knew why Chopin complained of a pain in the back near the neck after he had played much, and not in his wrist or fingers—the action of the triceps muscles, then a secret to most pedagogs. He studied each individual hand as he studied each temperament. That was the secret of his success. You might stand yourself on your head in Liszt's presence, so little did he care about piano technique—he took it for granted—but not so with Leschetizky. All his pupils have a firm seat in the saddle, if I may employ again a sporting phrase. Strictly speaking, he had no method; rather, his method varied with the idiosyncrasies of each pupil.

SHARON'S FOERSTER PROGRAM

Pennsylvania Town Hears Works of Pittsburgh Composer

At the meeting of the Wednesday Musical Club of Sharon, Pa., on Thursday evening, Dec. 2, the program was devoted to the compositions of Adolph M. Foerster, the Pittsburgh composer. The program included the following:

Miss Cunningham, in songs, "Ave Maria," "My Harp," his cycle, "Greek Love Songs" and "Those Eyes of Thine," "Nights of Music" and "Tristram and Isolt"; Miss Clark, "Nature and Song," "The Water Lily," "Midnight Reverie" and "A Tear"; Miss Mehler, piano pieces, Prelude in C Minor, "Homage to Rubinstein," "Lamentation" and Muzurka in A Minor, Miss Isenberg, "Heart Song" and "Sun of the Sleepless," Mr. Fogle, "Russian Lover's Song," "The Starless Night," "Absolved" and "Love Seemeth Terrible," Anna Herrmann, Andante for piano.

The piano accompaniments were supplied by the composer himself and Mr. Fogle, the violin obligatos for the first two songs sung by Miss Cunningham by Mr. Skyrn. The audience was a very large one and enthusiastically applauded the composer and his interpreting artists.

Musical Program Given at New York Elks' Memorial Services

On Sunday, Dec. 5, the New York Lodge of Elks, No. 1, observed its Memorial Day with religious services in the auditorium of its club house on Forty-third Street. The artists taking part in the program were Emily Robert Kirtland and Anna V. Donahue, sopranos; Merrie Christmas Carroll, mezzo-soprano; Fred. A. Hartley, Jr., boy soprano; Dorothy Miller Cummings, contralto; DeLos Becker and J. Grafield Dale, tenors; Wm. McCann, and Francis P. Motley, basses, and Franz Kaltenborn, violinist. The program was under the direction of Clayton J. Heermance, organist of the Lodge. W. F. U.

Half Rates for Students and Workers at People's Concerts

The privilege of attending the concerts of the People's Symphony at Carnegie Hall at half rates is extended to students, teachers, artists and professional people as well as wage-earners. In order to secure these reduced rates, coupons are filled in and brought or sent to the office of the society, 32 Union Square, or R. H. Macy & Co., before the day of the concert. Full rates are charged at the Carnegie Hall box office.

Louise Merrill-Cooper, soprano, assisted by Kathleen K. Shippen, pianist, gave a lecture musical at the Hotel Lincoln, Wash., recently, which was instructive and entertaining.

VERMONT TEACHERS FORM MUSIC BODY

Result of State Conference—Influence of "Musical America"

ST. JOHNSBURY, VT., Dec. 6.—The formation of a State Musical Association in Virginia, as reported in *MUSICAL AMERICA* for Dec. 4, is in line with the action recently taken in Vermont when such an organization was formed at Rutland, this also being in connection with the State Teachers' Association.

It has been through the columns of *MUSICAL AMERICA* that the chief interest and enthusiasm for such an association has been aroused. The propaganda John C. Freund has been spreading broadcast throughout the country is being felt in Vermont. And our newly-formed Music Teachers' Association hopes to raise the standard of music teaching in this state, and eventually to establish a credit system for music study in all public schools and academies.

Never until this year has music been given a prominent place upon the programs of the State Teachers' Association. The association was fortunate in securing Dr. Charles Farnsworth of Teachers' College, Columbia, who gave a most interesting address on "Education Through Music."

At the inauguration of the Vermont Music Teachers' Association, the following officers were elected:

President, Ella M. Brownell, of St. Johnsbury; vice-president, C. V. H. Coan, of Rutland; secretary, Josephine Hovey, of Barre; treasurer, Margaret H. Ross, of Rutland; executive committee, Charles E. Wood of Springfield, Adella A. Estabrook of White River Junction, Lucy A. Proctor of Brattleboro, Beryl Harrington, of Burlington, and Emma Elliott, of Johnson, were appointed a committee by the president to prepare a constitution to be approved temporarily by the executive committee and to be submitted to the society at its meeting next year.

PLAYS "UNGODLY INSTRUMENT"

At Least That's What Organist Sherrard's Grandsire Called the Organ

STEBENVILLE, OHIO, Dec. 1.—If Grandfather Robert A. Sherrard had, on Thanksgiving night, visited Westminster Presbyterian Church, of which he was a member for forty years, he might have disapproved seriously of his grandson. An organ recital was given by Robert A. Sherrard, organist and musical director, in the church where his grandfather first heard and frowned upon music used in church services. The journal of Robert A. Sherrard, Sr., preserved in the family archives, contains this bit of information, dated 1868:

"This day I and wife, Jane, and six children attended Divine service at the First Presbyterian Church, Steubenville, it being the first day for the new minister, Rev. H. Woods (now professor-emeritus of Washington and Jefferson College). It was also the first day for the use of that ungodly instrument, the organ, which some think will be a means of grace, but which I, Robert A. Sherrard, do not."

Spalding to Play American Music in Brooklyn Concert

Almost immediately upon his return from his forthcoming trip to Cuba, Albert Spalding will be called upon to make his second appearance in Brooklyn this season. On this occasion he will appear as the soloist with the Philomela Glee Club. It has been requested that he give a program of American music only, and he will open with his own new Suite in C Major. For his second group he has chosen "Old Bruin" and "What the Swallows Told," by Cecil Burleigh; "Waves at Play," by Grasse, and "Alabama," Spalding.

DETROIT HONORS STOKOWSKI

Tribute at Concert for His Conducting of Wagner Program

DETROIT, Dec. 4.—The second concert of the season under the management of the Detroit Orchestral Association was held Thursday evening, Dec. 2, in Arcadia before a capacity audience. Leopold Stokowski and the Philadelphia Symphony Orchestra played an all Wagnerian program, each of the eight numbers being from the "Nibelungen Ring," as follows:

"Das Rheingold," Entrance of the Gods into Walhalla, Invocation of Alberich to the Nibelungen; "Die Walküre," Ride of the Valkyries, Wotan's Farewell and the Fire Music; "Siegfried," Waldweben's "Götterdämmerung," Siegfried's Rhine Journey, Siegfried's Death March, Immolation Scene.

In spite of the low ceiling of Arcadia, which muffled the tone of the orchestra in many passages, this was the most artistic and praiseworthy orchestral concert heard here in years.

During the intermission the Wagnerian Festival Association, through N. J. Corey and Clara E. Dyar, its president, presented Mr. Stokowski with a beautiful floral wreath in token of their appreciation of him as an interpreter of the Wagner works. E. C. B.

"MUSICALES INTIMES" OPENED

Clarence Adler Assisted by Mr. Barrère in Unique Recital

An event which provided decided enjoyment for lovers of chamber music was the first in a series of three "Musicales Intimes" arranged by Clarence Adler, the pianist, and given on Dec. 1 in the Green Room of the Hotel McAlpin. At this concert Mr. Adler had a distinguished assistant—George Barrère, the French flautist. The ensemble numbers heard were Bach's A Major Sonata, No. 3, and Pierné's Sonata in D Minor, Op. 36. These lovely works were played with fitting delicacy. Technically, too, they were highly satisfying.

Solos by each artist gave further cause for rejoicing. Mr. Barrère's offerings were an Andantino by Fauré, a "Sérénade," by Hübner, a Nocturne by the artist himself and an Allegretto by Godard. Mr. Adler played finely Beethoven's Sonata, Op. 90, and numbers by Chopin. A large audience derived a good deal of delight from the artists' efforts.

LANCASTER MUSIC COLUMN

Dr. William A. Wolf Edits Department in "Examiner"

An excellent musical column has been instituted in the Lancaster (Pa.) *Examiner*. It is conducted by Dr. William A. Wolf, the prominent organist and educator. In the issue of Nov. 27 the music department provided an example of the way in which a newspaper may stimulate public support of concerts by visiting artists.

The column contains a full advance account of the program to be given jointly in Lancaster by Christine Miller and Paul Althouse. A photograph of each artist is reproduced, along with interesting data concerning the personalities of the two singers.

Compositions of American Organists on Baldwin Programs

"Night," a recent composition by a young New York organist, John W. Worth, was given by Prof. Samuel A. Baldwin at the four hundred and sixtieth public organ recital of the College of the City of New York, on Sunday afternoon, Dec. 12. Another work by an American composer appearing on the same program was the Toccata in A by J. Frank Frysinger of the University School of Music, Lincoln, Neb. A Chopin Nocturne, the overture to "William Tell" and a Debussy Menuet were also played by Professor Baldwin. At the recital given by the distinguished organist on Wednesday afternoon, Dec. 15, "Will o' the Wisp," an organ piece by Gordon Balch Nevin of Cleveland, Ohio, was given a hearing.

BERLIN PRAISE FOR EDDY BROWN'S ART

American Violinist in Particularly Good Form at His Latest Recital There

BERLIN, Nov. 21.—Last night's recital of Eddy Brown in Blüthner Hall proved something of a gala affair for the young hero of the violin. The insistence with which the audience of more than 1000 coerced him into conceding one encore after another bore evidence of the American artist's personal popularity, as well as of the appreciation of his art in Germany—an appreciation intensified in this instance (though by no means dependent upon it) by the fact of his approaching departure for an American tour.

With the pianist, Conrad Anson, who proved himself the same finished and reliable pianist as ever, the young virtuoso played the "Kreutzer" Sonata with a profoundness of conception, as well as a technical mastery, as fascinating as it was surprising. However, it was with his superb reading and execution of Bruch's "Scotch Fantasia" and with his wondrously finished presentation of Sinding's Suite in A Minor that Mr. Brown carried off the principal honors. In these he displayed all those attributes which during the last two or three years have made him famous in Europe. Now and then one hears a young violinist manifesting some form or other of precocity, but rarely is a youth found who represents such a combination of talents, who draws such an evenly and beautifully tempered tone and who plays the most intricate passages, rich in double stops, with such apparent ease and such a degree of taste.

Besides Handel's Largetto, Brown played a number of his own arrangements for piano and violin of Paganini compositions from the manuscript, of which the Fourteenth Caprice, with its spirited style and dashing accompaniment, seemed to make the strongest impression. Of telling effect also was the Schumann-Auer nature study, "Bird as Prophet," while the Twenty-fourth Caprice of Paganini-Behm proved one of the most enjoyable numbers of the evening.

Our good friend, Waldemar Liachowsky, looked after the accompaniment, but hardly with his customary finesse. We all have our "off days." O. P. J.

WATERBURY PIANO RECITAL

Josef Hofmann Heard in Course Under Mr. Prentzel's Direction

WATERBURY, CONN., Dec. 3.—The second concert of the Prentzel series took place yesterday, with Josef Hofmann the stellar attraction. Such piano playing as that done by Mr. Hofmann is seldom, if ever, heard in this locality. The program, which opened with the "Appassionata" Sonata by Beethoven, was a well chosen one. The march from "Ruins of Athens," Beethoven-Rubinstein, was redemanded. The difficult Godowsky arrangements of the "Fledermaus" Waltz of Strauss was superbly played. The program ended with a group of Chopin numbers.

Paul Prentzel, the local manager and sponsor for the series of concerts bearing his name, deserves praise for his good judgment in bringing an artist of Mr. Hofmann's caliber to this city. A large and distinguished audience was present and enthusiasm was intense. A. T.

Duluth Pianist Spans Thirteen Keys

DULUTH, MINN., Dec. 2.—Franz von Loew, member of the piano department of the Flaaten Conservatory of Music, claims to have the greatest span of any pianist in America, thirteen keys being the unusual record he has made. G. F.

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OPERA AND SYMPHONY MUSIC IN CLEVELAND

San Carlo Company in Week's Engagement—Stokowski Concert—Recitals

CLEVELAND, Dec. 11.—Opera, a symphony concert, two choral concerts and many recitals have filled the last two weeks. The San Carlo Opera Company filled a successful week's engagement at the Colonial Theater under the local management of Mrs. M. A. Fanning. Excellent voices, fresh scenery and costumes, a well drilled orchestra and chorus made the old Italian operas highly popular with the younger gen-

DE TREVILLE SCORES IN DAYTON

"One of the most attractive and unusual entertainments ever offered to the Dayton public was the costume concert given by Yvonne de Treville, at the Victoria theater, Tuesday evening, under the direction of A. F. Thiele. Mlle. de Treville, the coloratura soprano, is famed the world over, having sung before all of the crowned heads in Europe, and her unique recital, "Three Centuries of Prime Donne," created quite a sensation among local concert patrons.

Each part of the program was historically correct and interesting, and included arias of the great prima donnas of the centuries. Mlle. de Treville interpreting the songs by act as by tone. Her voice is one of marvelous sweetness, capable of varied expressions and dramatic nuance, and by her rare artistry and charming personality, she won and held the admiration of her audience throughout the program."—Dayton Daily News, Dec. 8, 1915.

"While the singer had every right to depend upon the beauty of her voice to win her hearers, she completely captivated the audience by the consummate art of her acting, costuming and scenic effects, which were all planned with the greatest precision of effect. . . . both savoring of characteristic quaintness, were also delightfully done, the singer's voice falling with fully founded sweetness in every note.

These ran the gamut of every human emotion, and each one in turn was sung with the most perfect artistry, from the dramatic aria from "Louise," "the Auf der Bleiche,"—almost moving one to tears by the depth of its pathos—to the gay, lilting "Chanson Provencale" and the mirth-provoking aria from "Ariadne Auf Naxos."

In addition to her programmed numbers Mlle. de Treville responded to repeated applause with two solos, accompanying herself on the harp, presenting a picture that will long live in the memory of those who saw her."—Dayton Journal, Dec. 8, 1915.

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eration of music lovers that rarely have opportunity to hear opera in this city.

The Philadelphia Orchestra under Stokowski gave the best concert of its history in the Cleveland symphony series on Friday last in a performance of the Second Brahms Symphony, with Albert Spalding as soloist in the Mendelssohn Violin Concerto. The finished technique and well controlled but quite apparent emotion of the young player won instant success with the audience, ensuring him a welcome whenever he comes this way again. Saturday evening took the orchestra to Oberlin where a program made up entirely of excerpts from the "Nibelungen Ring" was given with tremendous success. The Schmidt String Quartet, composed of men from the Philadelphia Orchestra, played in a private concert at the home of Mayor Baker on Sunday evening, making a fine impression in Bohemian quartets by Dvorak and Suk.

The greatest audience of the season greeted Mme. Schumann-Heink at her recital. The great contralto was in fine form, and the impression made upon one of her younger listeners who heard her for the first time, is worth quoting. Said he, "I never heard another concert singer who seemed to be so happy."

Pablo Casals and Ruth Deyo appeared at the Friday Morning Musicale at Hotel Statler, the former achieving miracles with his difficult instrument, and the latter winning many admirers for her warm tone and facile technique, particularly in the Balakirew "Islamey," a superb performance.

A concert de luxe was that given by Dr. Richard Haasz in the Statler Ballroom for the presentation of his own compositions, and a first hearing of his Concerto Apotheosis for Violin. Mr. and Mrs. Sol. Marcossow were its performers, and acquitted themselves with great credit in surmounting its immense difficulties. The national hymn, "God Bless Hungary," is its thematic foundation, brilliantly developed. Mrs. Newton D. Baker sang eight of the composer's songs with sympathetic interpretation. Cleveland honors Dr. Haasz as a man of genius.

Sue Harvard, the Pittsburgh soprano, and Merle Alcock of New York, were soloists at the two choral concerts of the week, the former with the Mendelssohn Club and the latter with the Singers' Club, both well received. Performers at the Fortnightly Club's concert were Caroline Harter, violinist, a great local favorite; Edith Mitchell, a young pianist of great promise, and a vocal quartet composed of Edna Strong Hatch, Pearl Kepple Miller, Warren Whitney and James MacMahon.

Two brilliant social functions in the Statler Ballroom have been the private musicale given by Mrs. Morse and Mrs. Baldwin in which Louis Cornell, pianist, made his Cleveland debut, and Elizabeth Chamberlain, soprano, appeared under the direction and with the very musical accompaniment of Ethel Cave Cole; also the Grand Bal Polonais, under the direction of Mrs. Felix Hughes and Frances Eells, inspired by the suggestion of Mme. Sembrich, who expected to be present and to begin the affair with a recital. Illness of course prevented, but a chorus of fifty, trained by Mr. Hughes, and large groups of dancers in Polish costume made music and gay color in a scene of unusual brilliancy.

ALICE BRADLEY.

John Thompson Gives Recital in Harrisburg Conservatory Series

HARRISBURG, PA., Dec. 10.—John Thompson, the young American pianist, appeared in a recital last Thursday evening under the auspices of the Harrisburg Conservatory of Music. The program given by the young pianist included a number of classic works. He was assisted by Sascha Simkins, violinist; Mrs. William K. Brumbaugh, soprano. Prof. E. J. Decevee gave a short lecture on "The Value of Music to a Community." The young pianist is a graduate of the Harrisburg Conservatory of Music. The recital was the first of a series of educational concerts to be given by the conservatory.

G. A. Q.



HENIOT LEVY

CONCERT PIANIST

"The selection by the Thomas Orchestra management of a resident pianist as soloist at yesterday's matinee was amply justified by the results. Henriot Levy, who has gained distinction as a Chopin interpreter, displayed many admirable qualities of technic and musicianship."—Glenn Dillard Gunn, in Chicago Tribune.

Address Henriot Levy, Kimball Hall, Chicago

STOKOWSKI'S MEN RETURN FROM TOUR

Ernest Schelling Soloist in Eighth Pair of Philadelphia Concerts

PHILADELPHIA, Dec. 13.—Returning after an absence of two weeks, during which appearances were made in several of the principal cities of the Middle West and in New York State, the Philadelphia Orchestra gave its eighth pair of concerts of the season in the Academy of Music last Friday afternoon and Saturday evening, presenting the following program, with Ernest Schelling as the piano soloist:

Overture, "Le Nozze di Figaro," Mozart; Symphony No. 6, in F ("Pastorale"), Beethoven; Concerto in A Minor, Op. 54, for piano and orchestra, Schumann; Symphonic Poem, "Les Préludes," Liszt.

In the Beethoven Symphony Mr. Stokowski missed none of its poetic charm or melodious beauty. There was admirable delicacy as well as variety of tone coloring in the orchestra's performance. The Mozart Overture also was delightfully played, and a splendid climax of orchestral power and brilliance was reached in "Les Préludes."

Mr. Schelling's reading of the Schumann concerto was distinguished by clarity and crispness of tone, and an execution flawless in attack and certainty, with much of brilliancy in bravura passages. He emphasized the success won before Philadelphia audiences on several former occasions.

Plans for the orchestra's series of free Sunday concerts, the first of which will be given next Sunday, in the Metropolitan Opera House, have practically been completed and approved. They will be under the supervision of the Bureau of Police, this announcement having been made last Friday by Captain Harry Davis, acting superintendent of police: "The music that will be played at these concerts will be of an educational character. The music does not necessarily have to be sacred to conform with the police views. Naturally, they won't play ragtime at these concerts. Mr. Stokowski has received the assurance of both the director and the superintendent of police that everything will be all right and that the concerts may be given. The police will not discourage any project that tends to uplift."

A. L. T.

CHAMBER SERIES IN BANGOR

Maine City Hears Foerster "Serenade" at Opening Concert

BANGOR, ME., Dec. 9.—On Monday evening, owing to a few vacancies on the executive board of the Bangor Festival Chorus, the following elections were made: Herbert N. Bunker, captain of the basses; Mrs. H. N. Doe, music committee, and Elizabeth I. Firth, treasurer pro tem. Among the new music that has arrived for the 1916 Maine Music Festival (twentieth year) are the American works, Carl Busch's "The American Flag," Eaton Fanning's "Liberty" and F. S. Converse's "Song of the World Adventurers."

On Wednesday afternoon the Schumann Club, having as invited guests the members of the City Federation of Women's Clubs, listened with pleasure to personal reminiscences of a London production of Handel's "Messiah." This informal talk was given by F. H. Davenport at the First Baptist Church. Before the lecture, Harriett L. Stewart, organist, played excerpts from "The Messiah."

On Wednesday evening, in Society Hall, the excellent series of chamber music concerts, under the direction of Mrs. Frank L. Tuck, Horace M. Pullen and Adelbert W. Sprague, was given a most auspicious opening before a good-

sized and appreciative audience. That Bangor has long felt the need of such concerts was evident from the size of the audience and the cordiality of its applause. James D. Maxwell, 'cellist, appeared most effectively as soloist, and one of the most pleasing features of the program was the playing of the Pullen String Quartet, composed of H. M. Pullen, H. C. Sawyer, R. J. Sawyer and A. W. Sprague. The quartet played Dvorak's Quartet, Op. 96, winning a burst of applause. A delightful Serenade, Op. 61, by A. M. Foerster of Pittsburgh, was played by a trio composed of James McCann, violin; James D. Maxwell, 'cello, and Mrs. F. L. Tuck, pianist. Mrs. Tuck, at the piano, ably supported the soloists throughout the evening. Before each of the numbers, Adelbert W. Sprague gave a short analysis of the work. J. L. B.

HUBBARD'S OPERA TALKS

Lecturer Has Many Appearances in New York and Boston

Havrah Hubbard, who has given successful opera talks in various parts of the country this season and who has already appeared several times in Greater New York, gave a talk on "Louise" before the National Opera Club of America last week at the Waldorf-Astoria, and on the evening of the same day gave the second in a series of four talks at Columbia University. The program was devoted to "The Jewels of the Madonna" and "The Secret of Suzanne." The following day Mr. Hubbard lectured on "Lohengrin" at the Brooklyn Institute.

Several more talks will be given before the Opera Club and at Columbia University on the second Thursdays of each month up to March inclusive.

In Boston Mr. Hubbard will deliver 110 lectures between now and March 22. He has been engaged for a talk before the Friday Club in Los Angeles, April 20, and will fill engagements on his way to the Coast. The last week in May he expects to leave for Honolulu, where he will fill a number of engagements.

In his opera talks Mr. Hubbard has the able assistance of Wells Weston, pianist.



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PARIS OPERA OPENS AFTER WAR INTERIM

Barrientos Receives Ovation in
Benefit for Belgians, in New
Régime

After eighteen months of inaction the Paris Opéra was opened on Dec. 9 with a benefit matinée for the Belgian Red Cross, as related in cablegrams to the American newspapers. This was the first performance at the Opéra under the new administration, that of Jacques Rouché. The center of Paris suddenly became its old self again. The enthusiasm outside the building was almost as great as that inside, due to the mere fact that the Opéra was open again. The lights in the Café de la Paix opposite shone cheerfully, and although rain poured down all the afternoon, crowds surrounded the place.

Old habitués of the Opéra went there again, and when Camille Chevillard raised his bâton for the opening number—a patriotic medley called "Homage to Belgium"—every inch of space, sold at prices from \$1,000 for the boxes to \$20 for the orchestra stalls, was occupied.

Those in the audience included most of the well-known persons left in Paris. All the diplomatic corps were there, including the American Ambassador, who brought a party.

The program was brilliant, although many of the male stars are now at the front. Still, there was Delmas, whose voice seemed finer than ever in the rôle of *Rysoor* in the fourth act of Paladilhe's Flemish opera, "Patrie." Lafitte and Lestelly were also on the bill, but the women contributed the most to the success of the program. Mme. Maria Barrientos, in the mad scene from "Hamlet," received an ovation after a performance that fully justified her reputation as an eminent coloratura. Yvonne Gall and Mlle. Lucienne Bréval were other favorites.

SINGERS OF MUCH PROMINENCE AMONG ESPINAL'S PUPILS



Louis A. Espinal, Spanish Baritone, Who
Is Teaching in New York

Studying with Louis A. Espinal, the Spanish baritone, who is teaching voice in New York City, are Henry Parsons, the distinguished English tenor; Robert Gottschalk, the talented American tenor; Joseph Apple, lyric tenor; Frank Della Lana, tenor soloist at the First Presbyterian Church of Jersey City; June

Tilly Koenen in Artistic Conquest of Middle West

Chicago, Dec. 13, 1915.

TILLY KOENEN, the Dutch contralto, during her stay in this country this season, has made many artistic conquests in recitals in various musical centers of the Middle West. She also appears this winter in far Western cities.

A personality having the volatile charm of the Parisienne, a wholesome sincerity, suggestive of German *gemüthlichkeit*, and the dignified poise of the authoritative artist make of this interpreter of song a distinguished figure.

Miss Koenen has complete control of an unusual voice in the expression of many moods and changes of feeling. Her keen insight into the poems of the *lieder* which she interprets is reflected in her every program, and not less effective is her work in the older Italian airs. Hers is a voice which lends itself

to the tender folk songs as readily as to the deeper emotional ballads and art songs of the day.

Miss Koenen has earned laurels in all the European music centers, and at her most recent concerts in Berlin and Frankfort, Richard Strauss played the accompaniments of her songs. She prefers the concert platform to the operatic stage, having no ambition to shine as an operatic star, though there is no doubt that she would grace many an operatic representation by her participation in one of the principal rôles.

Away from the recital podium, and surrounded by a circle of friends, Miss Koenen is a charming companion and a quick-witted observer. Her mastery of all the modern languages and her extensive tours have made her fully conversant with all that is going on in the intellectual and artistic fields, and one's wits are kept on the alert in the company of this eminent singer. M. R.

Swift, soprano soloist at the One Hundred and Seventy-seventh Street Methodist Episcopal Church of New York City; Mrs. T. F. O'Conner, soprano soloist at St. Agnes Church, New York City; Hilda Kahn, contralto soloist at Temple Beth El, Brooklyn, N. Y.; Oscar Braniff, the operatic baritone, and many others now before the public.

Miss Cheatham's Holiday Matinées

Kitty Cheatham's holiday recitals will be given, as usual, at the Lyceum Theater, New York, on Monday afternoons, Dec. 27 and Jan. 3. On the first program Miss Cheatham's own arrangement of Gabriel's Pierné's "Children at Bethlehem" will be heard—the children's songs only being used. Christmas songs and legends of France (Weckerlin), Sweden (Emile Sjögren, Selma Lagerlof), Germany (Max Reger). A group of folk songs of England, Scotland, Holland, Russia, Japan, four little known children's songs of Schumann's and Mo-

zart's "Wiegenlied" are also on the interesting program. Old negro songs and Mother Goose Nursery Rhymes by Carl Engel, William Willeke-Elizabeth Coolidge, Edmond Rickett and Harvey Worthington Loomis (some of which will be heard for the first time), will also be given.

Florence Macbeth Opens Season for Savannah Club

SAVANNAH, GA., Dec. 7.—The first program in the series of artists' concerts, given by the Savannah Music Study Club, introduced Florence Macbeth, soprano, to an audience that was liberal in its appreciation of Miss Macbeth's singing. A deservedly successful affair was the concert by local soloists, given during the convention of the Georgia Federation of Women's Clubs. Another interesting program was given at the first afternoon concert of the Junior Music Club, which is now preparing a program of Christmas music.

M. T.

ELEANOR COCHRAN

Prima Donna Soprano



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CHICAGO PRAISE FOR CHRISTINE MILLER

Contralto Sings for Lake View
Musical Society—Choral
Concerts and Recitals

Bureau of Musical America,
624 Michigan Boulevard,
Chicago, Dec. 13, 1915.

FOR the benefit of the scholarship and extension work of the Lake View Musical Society of Chicago a concert was given at Orchestra Hall Monday evening under its auspices, Christine Miller, contralto; Mrs. Bruno Steindel, accompanist, and three members of the Imperial Russian Ballet, Andreas Pavley, Serge Oukrainsky and Mlle. Tamara Swirskiaia, appearing in a unique program. An orchestra of thirty-five members of the Chicago Orchestra, under the direction of Charles Elander, supplied the music for the dancers.

Miss Miller, who began the program with a short song recital, presented three very interesting groups, the first, a set of three Old Irish melodies, arranged by William Arms Fisher, and "Bendemeer's Stream" (poem by Thomas Moore), arranged by Bernard, followed by five American songs by Class, Hopekirk, Tirindelli, Daniels and Horsman, and a final group in German by Holländer, Brahms and Mahler.

In these Miss Miller showed a voice of particularly sympathetic quality,

under perfect control, a diction of remarkable clarity, and a style which adjusted itself admirably to the various selections. She earned a most flattering success, adding as one of her encores Edwin Schneider's "It Is Not Raining Rain To-day." Mrs. Steindel played the accompaniments very well indeed.

The three dancers gave individual and solo exhibitions, fanciful, picturesque and often bizarre. Miss Swirskiaia repeated some of her work, which had been observed here with the Pavlowa ballet, and the two men gave their exotic exhibitions of agility and grace.

Bach Choral Society Heard

The first concert of the season by the Bach Choral Society was given Tuesday evening at Central Music Hall, under John W. Norton's direction, and consisted of a long program of twelve numbers, in which modern Russian part-songs and choruses, groups of Bach and Handel, and American works by DeLamar, Foote and Dunham figured prominently.

Arthur M. Platz, a young Chicago tenor, called at short notice, substituted for Mr. Atchison, and sang with much success several German songs by Lassen and Brahms. He has an agreeable voice.

The club, which numbers some sixty members, is a mixed chorus, and sing with discriminating taste and with good tone. Its attacks were well taken. An audience of good size gave evidence of keen appreciation.

The Illinois Chapter of the American Guild of Organists assisted at the "Feast of the Immaculate Conception" at St. Patrick's Church last Wednesday evening, in a program of organ and vocal music. The organists were Florence Hodge, Hugo Goodwin and Dr. J. Lewis Browne. There were solos by Herbert M. Gould, baritone, and choral numbers by the combined choirs of the church. Dr. J. Lewis Browne's "O Salutaris" found a favorable reception.

Orchestra's Fourth Popular Concert

Frederick Stock's arrangement of the program for the fourth popular concert given by the Chicago Symphony Orchestra last Thursday evening, at Orchestra Hall, was of wide variety and of unusual interest. It contained the overtures, "The Merry Wives of Windsor," by Nicolai, and "Donna Diana," by Reznicek; selections from Dvorak's "New World" Symphony; "Neapolitan Scenes," by Massenet; two numbers from Bizet's "L'Arlésienne" Suite, in which Messrs. Tramonti and Quensel played the solo parts; the scherzo from Mendelssohn's "Midsummer Night's" music, which called forth an encore, the "Voices of the Forest" from Wagner's "Siegfried," and the "Spanish Caprice," Op. 34, a set of five pieces by Rimsky-Korsakoff. The program was enjoyed by a capacity audience.

The Chicago Madrigal Club, under D. A. Clippinger, inaugurated its present season with a concert at Central Music Hall, last Thursday evening, assisted by Marion Green, the basso-cantante. The club sang with its accustomed finish part songs and arrangements by Palestrina, Leisring, Praetorius, Archangelsky, Hartmann, Sullivan MacDermid, German, Beschnitt, Bartlett, Bainton, Elgar and Gericke, and Mr. Green was heard in two groups of songs, by English and American composers, making a decided success with his vocal accomplishments and with his artistic interpretations. He was received with flattering cordiality and responded to encores.

Shattuck at Musical College

Arthur Shattuck, the celebrated American pianist, was the "guest" artist at the Chicago Musical College musicale, Saturday morning, and scored a great success with the D'Albert Suite in D Minor, and with his brilliant rendition of the Moszkowski Valse de Concert, Op. 34, in E Major. His playing was characterized by sensitive musicianship by flawless technical finish and by extraordinary brilliance of execution. Particularly elegant in style and temperamental was his performance of the valse, while his octaves in the D'Albert gavotte were dazzling in rapidity and clearness.

Preceding Mr. Shattuck's appearance, which attracted a crowd of listeners that completely filled the Ziegfeld Theater, a short recital was given by students of the school, in which Evelyn Meyer, pianist, from the studios of Maurice Rosenfeld; Mildred Brown, violinist, from the

classes of Leon Sametini, and Naomi Scanlan, vocal student, distinguished themselves.

Attilio Parelli's one-act opera, "A Lover's Quarrel," was produced last Thursday evening at Thurber Hall, under the auspices of the Sherwood Music School, with pleasant success. David Duggan, the tenor, arranged the production.

New Apollo Club Manager

Fred. H. Huntley, well known in musical and business circles, has been appointed business manager of the Apollo Musical Club, and has assumed the duties of his office. He announces that the club will be heard in its annual performances of "The Messiah" at Medinah Temple, on the evenings of Dec. 23 and 27, under Harrison M. Wild. Distinguished soloists will assist, including Willard Flint, the Eastern basso.

Jessica Strubelli, coloratura soprano, late of London and Paris, has located in Chicago and has opened a studio in the Fine Arts Building. She expects to give a series of concerts and recitals out of a repertoire of oratorio airs, songs and ballads in English, German, French and Italian. She was heard recently at the home of Mrs. Joseph Bolter at a reception and musicale, where she gave the

entire program, assisted by Samuel Gardner, the talented young violinist. On this occasion she disclosed artistic gifts of an admirable kind.

Leonora Allen, the well-known lyric soprano, was heard recently in a concert at the Hill Auditorium, Ann Arbor, Mich., where she sang before an audience of some 4000. Her program contained selections by Dal-Croze, Wolf-Ferrari, Elgar, S. Coleridge Taylor, Class and Mokrejs. On Thursday last Miss Allen appeared in Milwaukee before the Lyric Glee Club. Her appearance of Dec. 5, with the Minneapolis Symphony Orchestra, as soloist, under Emil Oberhoffer's direction, was a brilliant success. She was heard in the aria from Gounod's "Mireille," the "Romeo and Juliet" waltz, the "Bird Song" from "Pagliacci" and Georges' "Hymn to the Sun."

MAURICE ROSENFELD.

Gustav L. Becker Gives Talk on "Nature of Music"

A lecture on "The Nature of Music" and "The Music of Nature" was given by Gustav L. Becker at the public library, East Ninety-sixth Street, on Monday evening, Dec. 13. The lecture, which was one of the public education course, was interspersed with musical illustrations.

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CHRISTMAS CONCERT BY NEW YORK CHORUS

Musical Art Society Opens Its
Season with an Interesting
Program

The Christmas season brings few events more delightful and artistically satisfying than the concert of the Musical Art Society. To be sure, the work of this organization sometimes falls from its high average of excellence and it will be recalled that last season Frank Damosch's body of singers made the judicious griever through the shabby treatment they inflicted on a Bach cantata. For that misdeed, however, they made due atonement last Tuesday evening, the occasion of this year's Christmas concert. Rarely has the Society been in as fine vocal form, and the audience, which almost completely filled Carnegie Hall, went into real transports of enthusiasm. As usual, the business of the evening, began with "Stille Nacht, heilige Nacht," and it was given quite ravishingly. But the most substantial pleasure came with the works of Palestrina, Praetorius, Sweelinck, Arens, and some old French carols that constituted the first half of the program.

Concert-goers need not be told how mortally dull this music of mediaeval ecclesiasticism can be when perfunctorily done. It speaks volumes, therefore, for the finish, the refinement and the beauty of the Musical Art Society's delivery of Palestrina's "Adoramus Te" and "Gloria Patri," Sweelinck's "Gaudete Omnes" and Praetorius's "Geborn ist Emanuel" and "Es ist ein Ros' entsprungen" when it is possible to record that half of them were redemanded. Indeed, it may be doubted if these choristers ever have sung any work of Palestrina with such smoothness of tone, such charm of shading and such complete disclosure of its spirit as this week.

Much applause followed a "Salvete Regina," by Franz X. Arens, conductor of the People's Symphony Orchestra. The work deserved it. Mr. Arens has caught the exact spirit of the liturgical text and embodied it in admirably written music that speaks in the accent of mediaevalism, while here and there manifesting—though never obtrusively—a few modern traits of harmony and melodic structure. It had an able performance, as had Gevaert's superb arrangements of those three simple French Noels of which one never wearies.

Anton Bruckner contributed a "Tota Pulchra es" and Siegfried Karg-Elert an elaborate *canzona* for chorus, violin solo and organ based on Luther's "Von Himmel hoch" and utilizing also a phrase of "Ein Feste Burg" in its scheme. It is a well-made and interesting composition, but its presentation suffered from inaccuracies of pitch due largely to the detestable organ of Carnegie Hall.

Some part songs of Schumann and César Cui and Brahms's "Liebeslieder" waltzes provided the secular element in the program. Herbert Fryer and James Friskin played the piano parts in the Brahms music, while the Choir of St. John the Divine and David Mannes co-operated in Karg-Elert's *canzona*.

H. F. P.

PADEREWSKI AND CARUSO AID POLES AS SALESMEN OF DOLLS

Alexander Lambert
Pays Top Price,
\$50, for One Doll—
Mme. Paderewski
and Mrs. Ernest
Schelling as Host-
esses



Ignace Paderewski as an Auctioneer at the Sale of Dolls for the Polish Victims Relief Fund, Hotel Gotham, New York

FIFTY DOLLARS for one Polish doll was the price secured by Ignace Paderewski as an auctioneer at the tea and sale of the Polish Victims Relief Fund at the Hotel Gotham, New York, on Dec. 8. Alexander Lambert, fellow pianist and countryman of Mr. Paderewski, was the purchaser. Enrico Caruso also proved to be an auctioneer of great persuasiveness. More than \$2,500 was realized for the war sufferers.

Mr. Paderewski and Mme. Paderewski presided over one of the many tables devoted exclusively to the display of Polish dolls and toys, which were made by refugee Poland artists now in Paris. They were dressed by the wives, sisters and daughters of prominent artists, and represented the various peasant types.

Mme. Paderewski and Mrs. Ernest Schelling, the hostesses, were assisted by the women of the national American committee of the fund.

The doll booth, under the skilled hand of Mr. Paderewski, did great business.

About \$2,500 Realized from Event, in Which Autographed Photographs of Famous Pianist Are Sold for \$5 and \$10 Each

At another booth autographed photographs of the pianist sold for \$5 and \$10 each.

FINE JOINT RECITAL GIVEN BY BOSTONIANS

Mrs. Hemenway and Mr. Gebhard
in Attractive Vocal and Piano
Program

BOSTON, MASS., Dec. 11.—Harriet Sterling Hemenway, contralto, and Heinrich Gebhard, pianist, appeared in joint recital at Jordan Hall on Thursday afternoon, Dec. 9. Harris S. Shaw played the piano accompaniments to Mrs. Hemenway's songs. The program was as follows:

Rhapsody, opus 79, Brahms; "Des Abends," "Aufschwung," Schumann; Mr. Gebhard; "Care Selve," Handel; "Charmant Papillon," Campra; Mrs. Hemenway; Impromptu in F Minor, "Pauré," "Romance Elégiaque," "En Valsant," Gebhard; Mr. Gebhard; "Die Mäinacht," Brahms; "Weyla's Gesang," Hugo Wolf; "Sandman," Schumann; "Mein Schatzlein," Reger; "Gretel," Pfitzner; Mrs. Hemenway; Fantasia-Impromptu, Chopin; Liebestraum, Liszt; "Cascades," Gebhard; Mr. Gebhard; "On the Way to Kew," Foote; Two Christmas Songs, Cornelius; "I Know Where I'm Goin'," Old Irish; "Love Is the Wind," MacFayden, Mrs. Hemenway.

Mrs. Hemenway displayed a rich warm contralto, a technical equipment that is adequate to the most exacting demand, and highly intelligent musicianship and interpretative capability. Handel's "Care Selve" was sung with a beautifully sustained *legato*, faultless phrasing and rich tonal beauty. In her many songs of varying moods, the singer caught the spirit, and conveyed it aptly to her listeners. Her German and English diction was a delight to hear. In creating atmosphere Mrs. Hemenway is indeed fortunate, for with no external endeavor, but with an innate delicacy of feeling, she paints the picture of her every song-text.

The excellence of Mr. Gebhard's piano-playing is well known here and his long familiar attributes were all in evidence upon this appearance. Three of his own compositions were on the program, two of which, the "Romance Elégiaque" and "En Valsant" were given their first public performance. Both numbers were interesting, the former, by far, the more so. The audience was of good size and responsive to the artistry of each performer.

W. H. L.

GRAINGER

Another triumph in his

NEW YORK RECITAL AT AEOLIAN HALL, DEC. 8, 1915

BRIEF EXCERPTS FROM THE NEW YORK PAPERS

THE EVENING POST:—"Percy Grainger has achieved the miracle of pleasing not only the public and the critics, but even the pianists. 'A pianist of the highest order'; 'an intensely musical feeling that vitalizes all he does'; 'an absorbingly interesting pianist'; 'he has temperament to burn'; 'not in years has such a personality appeared in New York as Mr. Grainger'—a hundred sentences like these might be gleaned from criticisms of his appearances last season and this in American cities; the above quotations being from leading New York papers. Again, after a most inspiring performance of Bach (a seldom heard Prelude and Fugue in A minor) came Debussy, whose music Grainger plays as one who loves it, and is, therefore, able to bring out all that is best in it and most characteristic."

THE NEW YORK TIMES:—"This recital was distinguished from many that have been and will be given in this crowded musical season by the originality of the program, as well as by the playing of Mr. Grainger. How well Mr. Grainger can play Bach was shown by his vigorous, clear, and beautifully proportioned performance of the fugue in A minor, with a short arpeggiated prelude (the longest of all of Bach's clavier fugues), which apparently no other pianist ever thought of playing in public, though it has a splendid movement and muscularity. There is much to admire in his playing; a genuinely musical feeling, an intense vitality, a youthful freshness. He has a brilliant and highly developed technical equipment and a sensitive feeling for tonal coloring."

THE NEW YORK TRIBUNE:—"Anything Mr. Grainger does will always be interesting. He was warmly greeted by a large audience."

THE NEW YORK HERALD:—"He has the power to thrill his hearers. Mr. Grainger is a unique figure in local musical circles. He plays the piano, writes programme notes, conducts occasionally, writes piano, orchestral and choral music, arranges folk songs and champions the cause of modern music."

THE SUN:—"It was a recital of unusual character and it gave pleasure to a large audience."

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Arthur Lawrason has had the satisfaction this season of watching the progress of a number of his students who are meeting with more than ordinary success. Anna Fitzu made her debut at one of the Biltmore musicales recently, singing with splendid results. Lenora Sparkes is again at the Metropolitan Opera House and will devote a portion of the season to concert work. Regina Vicarino has recently returned from an eight months' tour of South American cities. Two years ago she was soloist at the Verdi Festival at Prague, when the critics were unsparing in their praise of her singing. In light opera Edith Thayer has been promoted to stardom in "The Peasant Girl," and other successful singers are Cecil Cunningham, Edna Munsey, appearing this season in "The Only Girl"; José Collins in "Alone at Last" and Miss Richardson, prima donna of "Chin Chin."

Jessie Fenner Hill, the New York teacher of voice, gave her second pupils' recital of the season in the music hall of the Country Life Exposition, in the Grand Central Terminal Building, on the afternoon of Dec. 11. The program comprised numbers by Salter, Wells, Hawley, Kramer, Buck, Cadman, Smart, Robyn, Dunn, Elbel, Spross, Branscombe and an old English and old German number. The participants were Lulu Otersen, Mabel F. Fowks, Catherine F. Brown, Mrs. Isobel Klemeyer, Michael Zazulac and Misses Drier, Puster, Shannon, Tufts, Valleau, Boyd, Walker, Campbell, Mitchell and Silvers. The majority of the pupils displayed voices of good quality and fine interpretative ability. The work throughout the entire program showed serious study. The accompaniments were played by Alfred G. Robyn.

Wilhelm Augstein is establishing himself firmly among New York's foremost vocal teachers. Unusually successful have been the appearances of Loretto del Vallé, one of his pupils, in her re-

citals with Albert Spalding at Norfolk, Va., Charlestown, Va., and Wilmington, Del. Formerly coloratura soprano at the Royal Opera houses in Prague and Cassell, Loretto del Vallé is now assistant artist to Mr. Spalding and unanimous praise has been paid to her unusually fine voice, and artistic abilities. Alberta Carina, formerly leading soprano of the Berlin and Brussels Opera, was enthusiastically welcomed at soloist of a concert given at the German Liederkranz, New York. Mm. Carina will be heard in costume recitals in New York, Philadelphia and other cities during the present season. She, too, is an Augstein pupil, as is also Constance Werner, engaged to sing leading soubrette parts in the Shubert light opera productions.

Several pupils of Alfred Y. Cornell, the vocal teacher, have been active of late. Charles W. Troxell, tenor, soloist at Old First Reformed Church, Brooklyn, at which Marie Stoddard and Schlegel sing, sang "Inheritance Divine" (Shelley) at a special musical service at Saint James's Church, Brooklyn; and in Spohr's "Last Judgment," on Nov. 30, at Saint Paul's, with Rose Bryant, Edgar Schofield and Elizabeth Parks. He is also to sing in "Carmen," at a presentation of this opera in Cumberland, Md., on Dec. 28.

Florence Wertheim, soprano, one of Mr. Cornell's pupils at the Convent, Albany, sang in Gounod's "Redemption" at St. Vincent de Paul's Church, Albany, on Dec. 5, with Marie Bernardi Taaffe, contralto, another Albany pupil; John Campbell, tenor, and Robert Maitland, baritone, as the other soloists.

Pupils of Alexander Bloch, the New York violinist, were presented by their master in a recital at his studios on Sunday afternoon, Dec. 5. Philip Markel played the G. Minor Tartini Sonata, August Breuer a Fuoco Allegro, Morris Harrison the Andante and Finale of Rode's Seventh Concerto, Emil Bloch the first movement of Bach's E Major Con-

certo, Albert Ellis the first movement of the Mendelssohn Concerto and Edward Murray the G Minor Sonata of Grieg.

Jackson C. Kinsey, baritone, a pupil of the Haywood Vocal and Operatic School of New York City, Frederick H. Haywood, director, appeared as soloist at the first private concert of the season of the Westwood, N. J., Musical Club, Philip James, director, on the evening of Dec. 1. He was heard in a program of American compositions by Carpenter, Class and William G. Hammond, and also sang the baritone part of Fletcher's cantata, "The Deacon's Masterpiece." Mr. Kinsey displayed a voice of much beauty and warmth and his work throughout the entire program showed excellent training. His offerings were roundly applauded by the large assemblage.

Marion Owen, the gifted young soprano of Spokane, who has returned to New York to resume her studies with Mme. Gina Ciaparelli-Viafore, recently appeared with much success before two New York clubs. On Dec. 6, at the Waldorf-Astoria, Miss Owen sang before the Sosis Club, offering "Un bel di" from "Madama Butterfly" and several songs. Miss Owen also was received with much favor by the Daughters of Holland Dames at the Hotel Plaza, and she delighted the girls at Miss Fuller's School, Ossining, N. Y., with her artistic singing.

One of New York's prominent managers of light opera, who heard Miss Owen sing at a recent appearance, has offered her an engagement in a forthcoming operetta production.

A program of songs by Ward-Stephens, with the composer at the piano, was given at the studio of Mme. Buckhout, soprano, on Tuesday evening, Dec. 7. The assisting artists were Henrietta Turell, contralto, and J. Ellsworth Sliker, basso. A composition, "You and I," dedicated to Mme. Buckhout, was given in one of her song groups. The program was as follows:

"Among the Sandhills," "A Life's Lesson," "The Man in the Moon," "The Crossroads," Miss Turell: "Separation," "Be Ye in Love with April Tide," "To Horse! To Horse!" Mr. Sliker: "S'il L'Avait Sur," "Little Orphan Annie," "Summertime," Mme. Buckhout: "A Song," "The Rose's Cup," "Hour of Dreams," "The Nightingale," Miss Turell: "Mine Herz Ist Am Rheine," "Her Beautiful

Hands," "Serenade Mexicana," Mr. Sliker: "Überall Nor Du," "Im Rosenbusch," "Wein Ich in Deine Augenseh," "You and I" (dedicated to Mme. Buckhout), Mme. Buckhout.

The activities during the past week of pupils of the Sergei Klubansky studios included the following: Alvin E. Gillett sang at the dedication of the Second Christian Church in Greenpoint, N. Y., and also was engaged for three concerts at the Wanamaker Auditorium, New York. On Dec. 5 he was heard at the Hudson Theater, New York.

Francis Stetson Humphrey, baritone, gave a song recital at the Auditorium of the College of Fine Arts, Syracuse, N. Y., with splendid success. He is to sing on Dec. 28 at the Teachers' Convention in Buffalo. Patricia Murphy, Eunice Holt, Myrtle Grayson have been engaged to sing at the Central Christian Church, New York. Jean Vincent Cooper is appearing in a series of concerts at the Vanderbilt and Plaza hotels, New York, and Lalla Bright Cannon is to give three concerts at Chickering Hall, New York.

Henrietta Gremmel, the pianist and teacher, pupil of the Spanish pianist, Alberto Jonàs, has been appointed assistant to Mr. Jonàs at the von Ende School of Music and will enter upon her duties Jan. 3. Miss Gremmel has just arrived in New York from Dallas, Tex., her home, where she has been teaching.

Semi-annual entrance examinations of the National Conservatory of Music of America, Mrs. Jeannette M. Thurber, founder and president, will be held on Saturday afternoon, Jan. 8, and on Wednesday evening, Jan. 12. Further information may be secured from the secretary, 126 West Seventy-ninth Street, New York.

An interesting program of songs, violin and piano numbers was given at the students' concert, New York German Conservatory of Music, on Thursday evening, Dec. 9. Students appearing on the program were Florence Ritchie, Louise Heene, Martha Mahlenbrock, Luella Lindsay, Marie Gollick, John Madden, Lulu Mueller, Reinhold Schwinzer, Emma E. Hoffman, Gertrude Pfandler and Milly Maschmedt.

Luca Bottta's

DEBUT as "Turiddu" in "Cavalleria Rusticana", December 2d, 1915, with the Metropolitan Opera Company

New York Evening Mail, Dec. 3, 1915—"Was thoroughly convincing."

New York Evening World, Dec. 3, 1915—"Sang Turiddu exceptionally well."

New York Herald, Dec. 3, 1915—"Sang Turiddu excellently."

New York Times, Dec. 3, 1915—"Mr. Bottta's Turiddu is familiar and retains its excellence."

New York Tribune, Dec. 3, 1915—"...Proved that he is as much at home in the music of veritists as he is in that of the aristocrats of opera."

New York World, Dec. 3, 1915—"...An excellent Turiddu, his tenor voice being in splendid condition."

New York Sun, Dec. 3, 1915—"...Again impersonated Turiddu with much credit."



© M. Klein

NEW REVELATIONS OF GUILBERT'S ART

Further Recitals Add to Joy of New York Concertgoers— Change of Program

Yvette Guilbert's second New York recital at the Lyceum Theater on Friday afternoon of last week served to intensify the impression created the preceding Tuesday. Undoubtedly these entertainments are going to be numbered among the foremost sensations of the season. Another large audience heard this performance and enjoyed it so heartily that the program was felt to be all too short. Even those persons who heard her nearly two decades ago will be found to confess freely that her art is vastly richer and more ample to-day. She can be as deliciously piquante, as subtly or as broadly humorous, and as elegantly distinguished as in her earlier years—perhaps even more so. But, on the other hand, she sounds depths of tragic eloquence with a surety and an elaborate simplicity that only the ripeness of years can confer.

Singers whether of the operatic or concert persuasion should make it their solemn duty to be present at Mme. Guilbert's recitals. From her they can learn what years of academic teaching will not produce. With no voice to speak of, she understands, as few singers before the public do, how to impart vocal expression and characterization to what she sings. From her they can learn the true art of diversifying emotion, of coloring a word or a phrase in an infinite number of ways. Nothing will arouse the musician's admiration more than her amazing aptitude in repeating the endless refrains of popular *chansons* with each time a deft change of inflection, and a fresh nuance that infuses the most meaningless jumble of syllables with a world of significance. And her dramatic instinct is of such sensitiveness that out of a simple folksong she knows how to construct a little drama of the most trenchant order. To opera singers,

moreover, her strikingly handsome and mobile countenance supplies a wonderful object lesson in the varied play of facial expression.

Mme. Guilbert's second program was devoted to a portrayal of feminine types of every century from the sixteenth to the present day. So captivatingly beautiful in the costumes of the various epochs that it would be impossible to say which became her best, she sang of the "Unhappily Married Woman," of Mary Magdalene (according to a quaint medieval conception), of the woman so happy over her husband's death that she laughed at his burial and sat on his grave (a tremendous little drama!), of the girl impatient to be married, and of Margoton who went to the woods to pick flowers and, instead, found herself obliged to repulse the advances of a wooer. And about many others. A touching and deliciously graceful idyll "Les Souvenirs de Lisette" was in a more delicate vein and then, to the delight of her hearers, Mme. Guilbert repeated "Le Lien Serré," which won the heartiest approval at her first concert. The twentieth century types included a cigarette smoking "vampire" woman of the Quartier Latin—an enormously vivid delineation. The audience tried hard to obtain encores but to no avail.

The purely musical part of the recital was provided by the American violinist Frederic Fradkin, who played a de Grassi "Berceuse," the Pugnani "Prelude and Allegro" and Kreisler's "Caprice Viennois" with beauty of tone and much artistic finish. It is a pleasure to hear this young violinist after a lapse of nearly five years. Ward-Stephens again played Mme. Guilbert's accompaniments excellently. H. F. P.

The Lyceum Theater could not have been more crowded than it was on Sunday evening, when Mme. Guilbert gave her third recital. Her numbers were repeated from previous programs. The audience was so demonstrative in its appreciation of her incomparable art that Mme. Guilbert increased its joy by the addition of encores.

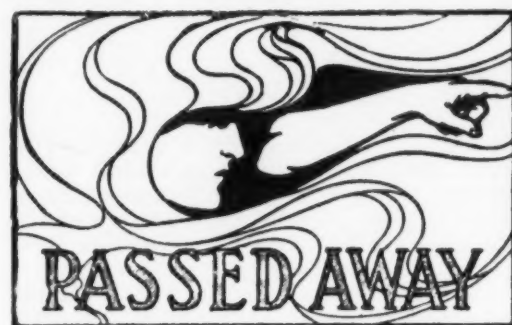
At this recital, Mme. Guilbert had the noteworthy assistance of the Little Orchestra, conducted by George Barrère,

and of Mr. Barrère in flute solos and obligati.

Last Tuesday afternoon Mme. Guilbert repeated the program of the preceding Friday, Mr. Barrère again contributing a number of flute solos between the artist's songs.

Mr. and Mrs. Yeatman Griffith Give Second "At Home"

Mr. and Mrs. Yeatman Griffith gave their second "at home" of the season on Sunday afternoon, Dec. 12. These afternoons have come to be popular in New York's musical and social life, being conducted along the same lines which the Griffiths pursued during their residence in London. Last Sunday Aline van Barentzen, the gifted pianist, performed in a most praiseworthy manner Liszt's Second Rhapsody.



Isabel Hauser

Two days before she was to have appeared in concert at Aeolian Hall, with her Saslavy Quartet, Isabel Hauser, a prominent American pianist, was stricken with peritonitis, which carried her off last Saturday. Miss Hauser had been ill about four days before the end came. She died in her apartment at the Aphorpe, in Seventy-ninth Street.

Miss Hauser was born in Cadiz, Ohio, forty-one years ago. She came of a musical family, her sister, Mrs. John Mooney, being also a well-known pianist. Her musical studies were pursued in Berlin; she was a pupil of Dr. Karl Heinrich Barth. After making her debut, in New York, Miss Hauser played in England and Germany and made concert tours of this country.

The pianist was exceedingly fond of ensemble playing, in which field she attained great proficiency. It was principally through her association with the Saslavy Quartet, and collaboration in sonata recitals, with its director, Alexander Saslavy, the violinist, that Miss Hauser became recognized as a splendidly endowed ensemble player. Last year she was heard in a series of concerts with the Saslavy Quartet. The proposed concert last Thursday was to have opened a similar series this season. Her work in this field claimed, perhaps, her most serious attention. This was so, at least, during late years, for it was known that Miss Hauser was intensely devoted to music of an intimate nature.

Miss Hauser had been giving recitals and playing with various orchestras in New York and throughout the country for more than fifteen years. Last spring she purchased the residence at Ridgefield, Conn., of Frederic Remington, the artist, for a home. Miss Hauser was a member of the New York Browning Society. She is survived by her mother, who is now eighty-seven years old, one sister and two brothers. The funeral services were held on Monday noon at her late residence. Interment is at her native Cadiz, Ohio.

Ernest Goerlitz

LOS ANGELES, Dec. 13.—Ernest Goerlitz, prominently identified with the Metropolitan Opera House during the Grau régime, and for several years a resident of California, committed suicide in the Hollenbeck Hotel, yesterday morning. After swallowing cyanide of potassium Mr. Goerlitz shot himself through the head. The causes assigned by his widow for the sudden and tragic leavetaking are twofold—a proposed operation that would undoubtedly have been fatal, and depression over the lack of news from relatives engaged in battle on the German front.

Some three years ago Mr. Goerlitz gave up operatic activities and came to California, where he purchased a ranch and built a home at Alta Loma. He returned to New York about a year and one-half ago. Here he underwent a preliminary operation at St. Luke's Hos-

pital. He was sent back to California to recuperate for the final surgical ordeal.

Mr. Goerlitz, who was sixty, was born in the Hartz Mountains, Silesia, Germany. He came to America while a young man, entering the employ of a theatrical costumer, Henry Dazian, who was furnishing costumes for the Metropolitan, then directed by Abbey, Schoeffel and Grau. Maurice Grau made the young man his private secretary, which position he occupied when Grau became sole director at the Metropolitan. When Heinrich Conried succeeded Grau he appointed Mr. Goerlitz as secretary, and, later, business manager.

In 1906-1907 Mr. Goerlitz assumed complete sway, in the illness of Conried. He, too, became ill, from overwork, and went to Europe to recuperate. He met Hammerstein in Paris and the latter engaged him as manager of the Manhattan Opera House, for a term of fifteen years. Mr. Goerlitz resigned, however, after a year of service.

Surviving Mr. Goerlitz are his widow and two children.

John H. Frank

MILWAUKEE, Dec. 4.—John H. Frank, founder of the Wisconsin Conservatory of Music, died suddenly at his home, 403 Newberry Boulevard, Dec. 1. He was sixty-two years old, and had been long prominent in Milwaukee musical and business circles. He was the founder of the Wisconsin Conservatory of Music, with which he continued association until his death. Mr. Frank also helped to organize the A Capella Chorus and served as its president, and had long been a member of the Musikverein. His interest in music always manifested itself in a constructive capacity, as notably witnessed by his work during five years as critic for the *Evening Wisconsin*. J. E. M.

Jeannette B. Gibson

While crossing the street in front of her home, at No. 361 Lafayette Avenue, Brooklyn, on Dec. 10, Jeannette Bartram Gibson, nineteen years old, a soloist at St. James' Protestant Episcopal Church, Brooklyn, and an accomplished pianist, was fatally injured by an automobile, which crushed her against a telegraph pole. Miss Gibson died at the Swedish Hospital an hour later.

William A. Bowles

William A. Bowles, one of the oldest bandmen in eastern Massachusetts, died on Nov. 22 at the Soldiers' Home in Chelsea, Mass. He was born in North Bridgewater, now Brockton, in 1834. He was for many years leader of the Fifth Regiment Band of Massachusetts. He conducted a band in Brockton for many years, and was for some time leader of the choir in the First Baptist Church at Whitman, Mass. He served in the Civil War as a musician.

Annie L. Walker

Annie L. Walker, a concert singer and soprano soloist of St. Matthew's Protestant Episcopal Church, Brooklyn, died on Dec. 11 at her home, 263 Quincy Street, of pneumonia. She was born in Brooklyn forty-eight years ago. At the age of twelve she made her first public appearance in Haverly's Juvenile "Pinafore" company. She had been successful as a teacher.

Rev. Dr. Frank Sewall

The Rev. Dr. Frank Sewall, for sixteen years president of the Urbana University, Ohio, and author of "The Christian Hymnal," died at his home in Washington, D. C., Dec. 7, in his seventy-ninth year.

Max Loewengard

BERLIN, Nov. 21.—Max Loewengard, one of Germany's foremost music critics, who, about ten years ago, attracted considerable attention with the publication of his manuals for harmony and counterpoint, is dead in Hamburg at the age of fifty-four. O. P. J.

Mme. Maurice Strakosch

A Paris cable dispatch of Dec. 13 to the New York Sun says that Mme. Maurice Strakosch, née Patti, sister of Adelina Patti, died in Paris on Dec. 12.



WHAT FRITZ KREISLER THINKS ABOUT THE PROGRESSIVE SERIES OF PIANO LESSONS:

December 9th 1915

Art Publication Society

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Very cordially yours

Fritz Kreisler

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Edwin W. Hoff has closed the studio for voice, which he had opened at Richmond, Va., and has returned to New York.

Murray Ness, of York, Pa., a prominent tenor soloist, has completed a course of study in Chicago, and will engage in Chautauqua work next spring.

Richard Henry Warren, organist, formerly of the Church of the Ascension, New York City, is now the organist at the Olympia Theater, New Haven, Conn.

A new singer with the Grand Opera Quartet next season will be Isabel Coutant of Zanesville, Ohio, who will appear with the quartet on the Redpath Chautauqua course.

Ellen Scranton Stites, violinist, gave a concert in Scranton, Pa., Dec. 9, and charmed her audience, especially with six pieces by Josef Rheinberger, for violin and organ.

Henry and Constance Gideon of Boston, gave their lecture recital entitled "Folk Song and Art Song" at the Institute of Arts and Sciences in Manchester, N. H., on Dec. 1.

Benjamin Reddin, tenor, from the Arthur Wilson vocal studio, Boston, has been appointed to the position of tenor soloist in the choir of the Davis Square Baptist Church in Somerville, Mass.

At the second concert of the Hambourg Concert Society, Toronto, Dec. 9, those taking part were Jan and Boris Hambourg, Lisa Garden, Evelyn Chelew, Madge Williamson and Broadus Farmer.

A concert of unusual interest was given at the Belvedere Hotel, Baltimore, Dec. 8, by Dorothy, Rosalind and Cynthia Fuller, whose singing of ballads and folksongs gave the fashionable audience considerable pleasure.

Mrs. Julie Helene Swansen recently presented to a Portland (Ore.) audience Edith Almquist in a taxing piano program. Assisting were Maori Egbert, soprano; Herbert Pippy, tenor, and Bernice Mathisen, violinist.

D. A. X. Johnson, the one-armed pianist, educated under the patronage of Paderewski, and a recent pupil at the Institute of Musical Art, New York, gave a successful concert at the State Normal School, La Crosse, Wis., Dec. 1.

The Muscatine (Iowa) Symphony Orchestra is arranging to give its first concert in February. Another concert is planned for April, to be followed by the annual May Festival, in which the Orchestra and Philharmonic Club will appear.

Two of her own compositions were played by Virginia B. Carrington, pianist, at her recent recital at Bristol, Conn. Frances Joy, soprano; Ralph Mixer, violinist, and Robert H. Prutting of the Hartford Philharmonic Orchestra, assisted Miss Carrington.

An audience that expressed its appreciation in an emphatic manner heard the concert given Dec. 3 at the University of Virginia, Charlottesville, by Jessie Masters, contralto, and Mabel Garrett Johnston, pianist. Both soloists displayed fine artistic ability.

Under the auspices of the Ladies' Social Circle of Amherst, Mass., an exceptionally fine organ recital was given recently by Prof. W. L. Sleeper of the music department of Smith College, assisted by Rebecca Holmes, violinist, also of the Smith College music department.

At Concord, N. C., on Dec. 5 music was furnished for the Elks' memorial services by Laura Ridenhour, soprano, who sang Gaul's "Eye Hath Not Seen," and by John George Harris, baritone, of Charlotte, who sang selections from Boehr and Willeby. J. R. Ninniss accompanied.

H. Clough-Leighter, the Boston composer, has written a Christmas cantata, "Arise, Shine," which is dedicated to the choir of Christ Church, New Haven, Conn., and the organist, R. A. H. Clark. A processional hymn by G. Frank Goodale has also been dedicated to the Christ Church choir.

Arthur Newstead, pianist and member of the teaching staff at the Peabody Conservatory of Music, was the soloist at the seventh Peabody recital on Dec. 10. Mr. Newstead plays with poetic feeling, always presenting something of vital interest in the various interpretations given.

The first of a series of organ recitals was given recently at Reed College, Portland, Ore., William R. Boone giving an attractive program of compositions by Bach, Guilman, Mendelssohn, Wagner, Schumann and Debussy. Mr. Boone is one of Portland's best organists and his recital proved a treat.

Martha Atwood-Baker, the Boston soprano, was the assisting soloist to the Winchester Orchestral Association, Henry Eichheim, conductor, at the first concert of this its seventh season, given in Winchester, Mass., on Dec. 7. Mrs. Baker was heard most pleasurably in two groups of songs.

A pleasing recital was given recently by the violin students of H. Purcell Frey in York, Pa. Among those who participated in the program were: Grace Beecher, Lester Black, Henrietta Gable, Edward Lerew, Henry Guhl, Ella Hochberger, Beitzel Brillinger, Allen S. Bond and Mrs. H. Purcell Frey.

Mrs. Rose Coursen Reed was in charge of an excellent musical program given in connection with a reception at the residence of Florence Crittenden in Portland, Ore., recently. Those taking part were Gertrude Hoerber, Madeline Stone, Mrs. Hazel Koontz-Day, Mrs. Rose Friedel-Gianelli and Oscar L. Woodfin.

At Queens College Auditorium, Charlotte, N. C., on Dec. 3, the faculty presented Cora Clark and Ruth Mason, sopranos, with Mary Louise Crowell, pianist, in recital. Works by Beethoven, Handel, Woodman, Bohm and other composers were given. Each of the young artists acquitted herself creditably.

Janie Patterson of Concord, N. C., composer, was the guest of honor of the Salisbury (N. C.) Music Study Club on Nov. 30. Miss Patterson, who has a soprano voice of much beauty, sang several of her own compositions, among them settings of Browning's "There Is None Beside Thee" and "The Ballad of the Trees."

"Christmas Songs in Many Lands" was the subject of a very interesting recital given by Henry and Constance Gideon of Boston before the Woman's Club of Chestnut Hill, Mass., on Wednesday afternoon, Dec. 8. In the evening Mr. and Mrs. Gideon gave the same program at the Woman's Club in Dedham, Mass.

Charles H. Baker, of York, Pa., who recently accepted the position of organist and choirmaster of Trinity Lutheran Church, Hazleton, has also been elected the supervisor of music in the schools of West Hazleton. Mr. Baker, before going to Hazleton, was the organist of Christ Lutheran Church, South George Street.

A violin ensemble concert was given Dec. 8 at Richmond, Va., when Mrs. Hequembourg exhibited the violin ensemble work of her pupils. The symphony class gave two movements from Haydn's Ninth Symphony and, with the junior class, gave the prelude by Oscar Rieding, Gounod's "Ave Maria" and the Widor "Serenade."

At a meeting of the Woman's Club of Glen Ridge, N. J., Dec. 3, at the home of Mrs. W. S. Fairchild, Mme. Caryll Bensel, dramatic soprano, was heard by

a delighted audience in a program that included old English, German-classic, modern French and American songs. The accompaniments were capably played by Francis Moore.

At the Elks' memorial services, Dec. 5, a program was furnished by the quartet of the Second Presbyterian Church, Charlotte, N. C. Its personnel is as follows: Mrs. Fred Troeger, soprano; Mrs. J. Avery Williams, contralto; Joseph Jones, tenor, and O. M. Norwood, bass. Harry J. Zehm, organist and choir director, was the accompanist.

A pupils' recital was held at the studio of John George Harris, Charlotte, N. C., on Dec. 8. Miss Bowden, mezzo-soprano, sang songs of Lynes, Mary Knight Wood and D. D. Slater; Mame Brumfield, contralto, songs of Victor Harris, Franz and Schubert; Daniel Mason, tenor, songs of D'Hardelot, Clay and Reichardt. Nelle Curlee furnished accompaniments.

Mrs. May Palmer Dunlap, who has been organist at Union Methodist Church, New York, for five years, and has also served in the same capacity at Central Church, Disciples of Christ, has accepted a position as organist and choir director of St. Peter's Episcopal Church, St. Petersburg, Fla., for four months. She will return to New York on April 1.

At the December meeting of Phi Mu Alpha, Sinfonia Fraternity of America, held in the clubroom at the New England Conservatory of Music, Boston, Dec. 7, Edward J. Cox, of Newtonville, headmaster of the Lowell School, Jamaica Plain, read a paper on "Half a Century of Musical Boston," in which he gave personal recollections of a lifelong concert-goer.

The Orpheus Club of Baltimore, under the direction of Alfred Willard, gave its first concert of the season at the Peabody Conservatory, Dec. 9. William G. Horn, baritone, and Henri Sokolove, violinist, assisted as soloists. The program gave the chorus ample chance to disclose the strides it has made under the guidance of its leader, Alfred Willard.

The first in a series of subscription concerts being given by Mr. and Mrs. R. Buchanan Morton took place at the Glen Avon Presbyterian Church of Duluth, Minn., on Dec. 13. The program included old Highland folk songs and Scottish airs, sung by Mrs. Morton, and Schubert's Fantasia in C Major, played by Mr. Morton.

The Greenville (Ala.) Music Club discussed "The Present Position of Mendelssohn's Music" at its last meeting. Songs and piano illustrations were given, following a paper on the topic by Lerlins Stewart. Songs and piano solos from Mendelssohn's compositions were given by Miss Cassidy, Miss Bulard, Miss Haygood, Miss Farson, Miss Portu and Mrs. Coker.

Winston Wilkinson, the boy violinist of Lynchburg, Va., who won first prize in the contest at Memphis, held by the Federated Music Clubs of America, for the best American-trained violinists, will appear this season on the concert stage. The young violinist, who is only seventeen years of age, appeared last summer with marked success before audiences in Virginia and West Virginia.

Alois Trnka, violinist, and Ralph Mazziotta, pianist, gave a concert, assisted by Sylvia Newcorn, soprano, in the Westchester Women's Club Auditorium, Mount Vernon, N. Y., on Thursday, evening, Dec. 2. Mr. Trnka scored in Tartini's "Devil's Trill" and pieces by Schubert, Schumann-Auer and Paganini, while Mr. Mazziotta had a MacDowell Polonaise and works by D'Aquaine and Chopin for his offerings.

The second in the series of popular concerts being given this season by Fran-

cesco C. Torre took place Thursday evening, Dec. 9, at the new Odd Fellows' Hall, at Hoboken, N. J. An appreciative audience heard the fine program given by Florida Shaw, soprano; Raymond Dubert, 'cellist, and Loretta C. O'Connell, pianist. The Torre Trio, piano, violin and 'cello, shared in the applause accorded the soloists.

Bernard Ferguson, baritone; Carl Webster, 'cellist, and Charlotte Williams Hills, soprano, all of Boston, were the assisting soloists of the Ladies' Chorus of the Fortnightly Club in Woonsocket, R. I., at a recent concert given in Harris Hall of that town. The chorus sang under the direction of Joseph W. Nichols, and was warmly applauded as were the assisting soloists for their expert and highly pleasing performance. Mrs. Cora Goodch Brooks, also of Boston, was the accompanist.

The voice pupils of Mabelle J. Graves were heard in a pleasing recital at Glens Falls, New York, on Dec. 6. Those appearing were: Mrs. George F. Hall, Mrs. Harmon Patrick, Florence Gitsham, Elsie Engwer, Estella Cook, Katherine Hilland, Marion Heidorf, Ela Webster, Ruth Callahan, He'lene Bazinet, Beatrice Post, Margaret Harney, Winnie Betty, Viola Truesdale, Helen Keefe, Charles Cromie and Leonard Howard. The accompanists were: Ethel Tidmarsh, Eva Norman, Stanley Engwer and Mabelle J. Graves.

The first in a series of students' programs, given under the auspices of the Matinee Musicale Club of Duluth, Minn., took place on Dec. 7. The program was arranged by Mrs. K. A. Ostergren, and the students appearing were: Ruth Larson, Bernice Haverty, Eleanor Nelson, Violet Smith, Alison McBean, Alice Denning, Gladys Magner, Marion Worley, Ruth Freimuth, Mabel Fix, Lecarda Eliason, Corinne Loney, Cornelia McCabe, Rose Risatti, Eileen Lindgren, Lillian Bergman, Marian Todd, Ina Shaver and Mrs. A. Lofgren.

The Ladies' Aid Society of Grace Presbyterian Church, Brooklyn, presented an interesting concert program on Tuesday evening, Dec. 7, when Helen E. Newland, soprano; Arthur C. Clough, tenor; Edith Mae Connor, harpist, and Mrs. Jeanne Little Willdigg, violinist, were the soloists. Readings were given by Mrs. Robert W. Connor, who was assisted by Emma L. Ostrander and Mrs. Charles T. Oliver, sopranos, and Mrs. E. K. Silliman and Lina Wagner, altos, in her reading of the Proctor-Sullivan "The Lost Chord."

At the Norristown (Pa.) Opera House Jacob Garber, a young violinist of that place, recently gave a recital which won him a pronounced and well-merited success. The able assisting artists were Dorothy Johnstone Baseler, the popular Philadelphia harpist, and the Orpheus Quartet, also of that city, made up of Edna Harwood Baugher, soprano; Mabelle Addison, contralto; Henri Merriken, tenor, and Lewis J. Howell, baritone. Earl Beatty was the accompanist. The recital was arranged by Norristown's popular baritone and art patron, Benjamin Evans.

As part of a celebration, on Dec. 8, of the founding of Marymount, the Convent of the Sacred Heart of Mary, at Tarrytown-on-the-Hudson, the fairy opera, "Hänsel and Gretel," was presented by the Dramatic Association of the school. High mass was solemnized in the morning, the school choir singing Marz's Mass in C. An orchestra supplemented the organ accompaniment. In the afternoon "Hänsel and Gretel" was given, with Dorothy Schroeder in the rôle of Hänsel and Alice Kenny as Gretel. The rôles of the Witch and Burgomaster were sung by Margaret Loyles and Elizabeth Lynch. The orchestra, made up of students of the school, and the chorus gave a finished performance.

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ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

- Aab, Edith.—Hartford, Conn., Jan. 16.
 Alcock, Merle.—New York City, Dec. 19; Kansas City, Jan. 4; New York, Jan. 18; Brooklyn, Jan. 29; Cleveland, Feb. 24.
 Antosch, Albin.—New York, Dec. 18; Hazleton, Dec. 24; Ridgewood, Jan. 24.
 Baker, Martha Atwood.—Boston, Dec. 28; Lynn, Mass., Jan. 4; Wellesley, Mass., Jan. 5; Newton, Jan. 17; Gardner, Mass., Jan. 18; Boston, Jan. 25; Malden, Mass., Feb. 7.
 Bauer, Harold.—New York (Æolian Hall), Dec. 26; St. Paul, March 9; Minneapolis, March 10.
 Bensel, Caryl.—New York, Jan. 8.
 Beebe, Carolyn.—New York (Æolian Hall), Dec. 17; Brooklyn, Jan. 21, 28 and Feb. 4.
 Bottero, Mme.—New York, Jan. 2.
 Bouratin, Arkady.—Newark, Dec. 14 (with N. Y. Philharmonic); Williamsport, Pa., Jan. 28.
 Brenner, Orina E.—Lowell, Vt., Dec. 18; Warren, Mass., Dec. 20.
 Campbell, John.—Chicago (Apollo Club), Messiah, two performances, Dec. 23 and 27.
 Casals, Pablo.—New York (Æolian Hall), Jan. 8.
 Caslova, Marie.—New Bedford, Mass., Dec. 22; St. Louis, Jan. 7, 8; Decatur, Ill., Jan. 13.
 Claussen, Julia.—St. Paul, Feb. 10; Minneapolis, Feb. 11.
 Clemens-Gabrilowitsch, Clara.—New York (Æolian Hall), Dec. 20; New York (Æolian Hall), Jan. 3.
 Cole, Ethel Cave.—Brooklyn, N. Y. (Institute), Jan. 3.
 Craft, Marcella.—Dubuque, Iowa, Jan. 1.
 Culp, Julia.—St. Paul, March 30; Minneapolis, March 31.
 Dale, Esther.—Northampton, Mass. (Messiah at Smith College), Dec. 19; Springfield, Mass., Jan. 4.
 De Moss, Mary Hissem.—Roseville, N. J., Dec. 19.
 Dilling, Mildred.—New York, Dec. 18.
 Dufau, Jenny.—Chicago, Ill., Dec. 26.
 Dunlap, Marguerite.—New York, Dec. 18.
 Ellerman, Amy.—New York City, Jan. 6.
 Ellery, Bessie Collier.—Boston, Jan. 3; Feb. 28.
 Fanning, Cecil.—New York (Æolian Hall), Jan. 4.
 Ferguson, Bernard.—Brockton, Mass., Jan. 10; Boston, Feb. 27.
 Fiqué, Katherine Noack.—New York (Hotel Waldorf-Astoria), Dec. 18; New York (Hotel Plaza), Feb. 9.
 Flint, Willard.—Chicago, Dec. 27.
 Friedberg, Carl.—New York, Jan. 2.
 Ganz, Rudolph.—New York (Æolian Hall), Jan. 3.
 Gabrilowitsch, Ossip.—New York (Æolian Hall), Dec. 28.
 Gebhard, Heinrich.—St. Louis, Dec. 18; Middleboro, Mass., Jan. 14.
 Gideon, Henry L.—Brooklyn, Dec. 20; Boston, Dec. 21; Louisville, Jan. 12; Memphis, Jan. 14, 15; Chicago, Jan. 20; Detroit, Jan. 21; Buffalo, Jan. 23, 24; Ypsilanti, Mich., Jan. 30; Columbia University, New York, March 18; Wellesley, Mass., April 7.
 Glenn, Wilfred.—Pittsburgh (Mozart Club), Dec. 30.
 Grainger, Percy.—New York (Carnegie Hall), Jan. 8.
 Graveure, Louis.—Portland, Me., Jan. 10; St. Paul, Jan. 13; Minneapolis, Jan. 14; New York (St. Cecilia Club), Jan. 18; Terre Haute, Ind., Jan. 21; Cincinnati, Jan. 25; Baltimore, Feb. 11.
 Green, Marion.—Milwaukee, Dec. 28.
 Guilbert, Yvette.—Kansas City, Mo., Jan. 14.
 Gunn, Kathryn Platt.—Brooklyn, Dec. 19, 26; New York, Jan. 13-21.
 Harrod, James.—New York, Dec. 18; Jersey City, Jan. 14; Philadelphia, Jan. 18.
 Hemus, Percy.—Newark, N. J., Dec. 29.
 Holt, Gertrude.—Boston, Jan. 15; Waltham, Mass., Jan. 20.
 Jolliffe, R. Norman.—New York, Dec. 25, 28.
 Kaiser, Marie.—Ridgewood, Jan. 24.
 Kindler, Hans.—Philadelphia, Dec. 20; Jan. 12, 26, Feb. 25.
 Maikin, Joseph.—Boston, Dec. 24, 25; Providence, R. I., Feb. 8; Washington, D. C., Feb. 15.
 Menth, Herma.—New York (Carnegie Hall), Dec. 21.
 Metcalf, Susan.—New York (Æolian Hall), Jan. 8.
 Mertens, Alice Louise.—Syracuse, N. Y., Dec. 21; New York, Jan. 2; Brooklyn, Jan. 11.
 Miller, Christine.—Chicago, Dec. 23, 27; Chicago, Jan. 2; Grand Rapids, Wis., Jan. 3; Dubuque, Iowa, Jan. 5; Pittsburgh, Jan. 11; Tiffin, Ohio, Jan. 20; Milbrook, N. J., Jan. 27; Detroit, Feb. 6; Zanesville, Ohio, Feb. 23; Indianapolis, Feb. 25; Boston, Feb. 27.
 Miller, Reed.—Boston (Handel and Haydn Society), Dec. 26, 27; Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 28; Brooklyn, Jan. 27.
 Morrissey, Marie.—New York, Dec. 21; Pittsburgh, Pa., Dec. 30; Elizabeth, N. J., Dec. 21; Bridgeport, Conn., Feb. 9; Wellesley, Mass., Feb. 25.
 Ormsby, Frank.—Buffalo, Dec. 28; La Porte, Dec. 30; Syracuse, Jan. 13; Watertown, N. Y., Jan. 19.
 Oulukanoff, N.—Fitchburg, Mass., Dec. 27; Boston, Dec. 28.
 Parks, Elizabeth.—Yonkers, Dec. 22; New York, Dec. 30.
 Parlow, Kathleen.—New York (Æolian Hall), Jan. 5; St. Paul, March 16; Minneapolis, March 17.
 Peege, Charlotte.—Minneapolis, Dec. 25; Milwaukee, Jan. 9; St. Louis, Feb. 6; Milwaukee, Feb. 20.
 Petschnikoff, Mme. Lili.—New York (Æolian Hall), Jan. 3.
 Pilzer, Maximilian.—New York (Carnegie Hall, N. Y. Philharmonic), Jan. 7; New York (Æolian Hall, Recital), Jan. 24.
 Rasely, George.—Cambridge, Mass., Dec. 14; Northampton, Mass., Dec. 19; Gardner, Mass., Dec. 25; Nashua, N. H., Dec. 26.
 Schofield, Edgar.—Jamaica, L. I., Dec. 28.
 Scholnik, Ilja.—New York (Æolian Hall), Dec. 20.
 Schutz, Christine.—New York (Æolian Hall), Jan. 6.
 Shawe, Loyal Phillips.—Pawtucket, R. I., Jan. 29.
 Simmons, William.—New York City, Dec. 17; Yonkers, Dec. 26; New York City, Jan. 9; Newark, Jan. 21.
 Spencer, Elizabeth.—Canton, Ohio, Jan. 1.
 Steele, Roy.—Tarrytown, Dec. 19.
 Sundell, Marie.—Providence, R. I., Dec. 31.
 Szumowska, Antoinette.—Brooklyn, Feb. 7, 14.
 Van Vliet, Cornelius.—St. Paul, Jan. 27; Minneapolis, Jan. 28.
 Van der Veer, Nevada.—Toledo, Jan. 5; Chicago, Jan. 18; New York, Jan. 25, 26; Brooklyn, Jan. 27.
 Wakefield, Henriette.—New York (Oratorio Society), Dec. 28-30.
 Wells, John Barnes.—Kingston, N. Y., Jan. 12; Hackensack, N. J., Jan. 20; Bridgeport, Conn., Feb. 9.
 Werrenrath, Reinald.—Marquette, Mich., Jan. 3; Cedar Falls, Iowa, Jan. 5; St. Louis, Jan. 7; Oklahoma City, Okla., Jan. 10; Dallas, Jan. 12; San Antonio, Tex., Jan. 14; Houston, Tex., Jan. 17; New Orleans, Jan. 19; Nashville, Jan. 21; Raleigh, N. C., Jan. 24; Richmond, Va., Jan. 26; New York (Hotel Biltmore), Jan. 28.
 Welsh, Hunter.—New York, Jan. 17; Boston, Jan. 13.
 Wheeler, William.—Brooklyn, Dec. 21; Pittsburgh, Dec. 30; Flushing, N. Y., Jan. 5; New York, Jan. 10; Glen Ridge, N. J., Jan. 14; Lowell, Mass., Jan. 25.
 Williams, Grace Bonner.—Boston, Feb. 27.
 Wolfe, Hanna.—New York (Princess Theater), Dec. 20.

Orchestras, Quartets, Choruses, Etc.

- Biltmore Musicale.—Biltmore Hotel, New York (morning musicale), Jan. 14. Soloists—Enrico Caruso, Andre Tourret, Mabel Garrison, Lucile Orrell.
 Boston Symphony Orchestra.—New York, Jan. 6, 8.
 Boston Quartet.—Boston, Jan. 19, March 1.
 Chicago Symphony Orchestra.—Milwaukee, Dec. 20; Chicago, Dec. 23, 27, 30; Aurora, Jan. 3; Chicago, Jan. 4; Milwaukee, Jan. 10; Chicago, Jan. 13; Oak Park, Jan. 17; Chicago, Jan. 18; Milwaukee, Jan. 24; Madison, Jan. 25; Chicago, Jan. 27; Chicago, Feb. 1; Milwaukee, Feb. 7; Chicago, Feb. 10; Peoria, Feb. 14; Chicago, Feb. 21; Chicago, Feb. 24; Milwaukee, Feb. 28.
 Cincinnati Symphony Orchestra.—Cincinnati, Dec. 17, 18.
 Flonzaley Quartet.—New York, Dec. 31; New York (Æolian Hall), Jan. 25.
 Jacobs Quartet, Max.—New York, Dec. 20; Brooklyn, Dec. 24.
 Manhattan Ladies' Quartet.—Newark, N. J., Jan. 7; Middletown, N. Y., Jan. 11; Newark, Jan. 14.

NEW YORK CONCERT CALENDAR

December.

- 18—Mary Zentay, violin, and Morton Adkins, baritone, joint recital, afternoon, Æolian Hall.
 18—Symphony Concert for Young People, Carnegie Hall, afternoon.
 18—Banks' Glee Club, Carnegie Hall, evening.
 18—Bianca del Vecchio, piano recital, Æolian Hall, evening.
 19—People's Symphony Concert, Carnegie Hall, afternoon.
 19—Yvette Guilbert, Lyceum Theater, evening.
 19—Symphony Society of New York, Pablo Casals-Merle Alcock, soloists, Æolian Hall, afternoon.
 19—John McCormack, song recital, Hippodrome, afternoon.
 20—Columbia University Chorus, Carnegie Hall, evening.
 20—Clara Clemens-Gabrilowitsch, song recital, Æolian Hall, afternoon.
 20—Ilja Scholnik, violin recital, Æolian Hall, evening.
 20—Hanna Wolfe, piano recital, afternoon, Princess Theater.
 21—Russian Cathedral Choir, Æolian Hall, evening.
 22—Ignace J. Paderewski, piano recital, Carnegie Hall, afternoon.
 26—Harold Bauer, piano recital Æolian Hall, afternoon.
 27—Catholic Oratorio Society, Carnegie Hall, evening.
 28—Ossip Gabrilowitsch, piano recital, Æolian Hall, afternoon.
 28—Oratorio Society of New York, Carnegie Hall, afternoon.
 30—Oratorio Society of New York, Carnegie Hall, evening.
 30—Albert Spalding, violin, and Arthur Whiting, piano, (joint recital, afternoon, Punch and Judy Theater, January).
- 1—Fritz Kreisler, violin recital, Carnegie Hall, afternoon.
 2—Symphony Society of New York, Æolian Hall, afternoon.
 2—Philharmonic Society, Carnegie Hall, afternoon.
 6—Boston Symphony Orchestra, Carnegie Hall, evening.
 7—Philharmonic Society, afternoon, Carnegie Hall.
 7—Symphony Society of New York, Æolian Hall, afternoon.
 8—Boston Symphony Orchestra, Carnegie Hall, afternoon.
 8—Philharmonic Society, Carnegie Hall, evening.
 9—Symphony Society of New York, Æolian Hall, afternoon.
 9—Philharmonic Society, Carnegie Hall, afternoon.

- Minneapolis Symphony Orchestra.—Minneapolis (Auditorium), Dec. 31, Jan. 14, 28, Feb. 11, March 10, March 17, March 31; Young People's Concert Feb. 4, March 24; St. Paul (Auditorium), Dec. 30, Jan. 13, 27, Feb. 10, March 9, March 16, March 30; Midwinter Tour, Feb. 12-March 8.
 New York Chamber Music Society.—New York (Æolian Hall), Dec. 17, Feb. 3, March 9.
 New York Philharmonic Society.—Carnegie Hall, New York, Jan. 2, 8; Feb. 5, March 11; Brooklyn, Dec. 12, Jan. 16, Feb. 13, March 12.
 Orchestral Society of New York.—New York (Harris Theater), Jan. 16; New York (Carnegie Hall), Jan. 31.
 People's Symphony Orchestra.—New York (Carnegie Hall), Dec. 19.
 Quartet of Ancient Instruments.—Choral Art Society, Brooklyn, Dec. 20.
 Rich Quartet of Philadelphia.—Philadelphia, Jan. 12, Feb. 11 and April 26.
 San Francisco Symphony Orchestra.—San Francisco, Dec. 17, Jan. 7, 14, 28; Feb. 4, 18, 25; March 10, 24, 31.
 Schroeder Trio.—Portland, Me., Jan. 20.
 St. Louis Symphony Orchestra.—St. Louis, Dec. 18 and 31; St. Louis, Jan. 1, 7, 8, 14, 15, 28, 29; Feb. 4, 5, 11, 12; March 3, 4, 10, 11, 17, 18.
 Symphony Society of New York.—New York (Æolian Hall), Dec. 19; Brooklyn, Dec. 11, Jan. 29, Feb. 12.
 Zoellner Quartet.—Durham, N. H., Jan. 8; Brooklyn, N. Y., Jan. 9; New York (Æolian Hall), Jan. 10; Bridgeport, Conn., Jan. 12; Muncie, Ind., Jan. 14; Lake Forest, Ill., Jan. 15; Chicago, Ill., Jan. 16; Urbana, Ill., Jan. 17; Charleston, Ill., Jan. 18; Carbondale, Ill., Jan. 19; St. Louis, Mo., Jan. 20; Columbia, Miss., Jan. 21; Starkville, Miss., Jan. 22; Birmingham, Ala., Jan. 23; Montgomery, Ala., Jan. 24; Auburn, Ala., Jan. 25; Selma, Ala., Jan. 26; Jackson, Miss., Jan. 27; Brookhaven, Miss., Jan. 28; McComb, Miss., Jan. 29; Meridian, Miss., Jan. 31.

Emilio A. Roxas Honors Martinelli
 Emilio A. Roxas, the noted Italian coach, gave a reception last Sunday afternoon at his studios in West Sev-

enty-first Street, in honor of Giovanni Martinelli, the Metropolitan Opera tenor. A large gathering of persons prominent in music met the celebrated tenor and his wife. A musical program was offered in impromptu style. Lorene Rogers, the soprano, sang an operatic aria and groups of songs by Marion Bauer and A. Walter Kramer, accompanied by the composers at the piano. Her singing was highly artistic.

Conductor Werrenrath to Present a New Choral Work

The University Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the Auditorium of New York University at University Heights, New York City, on Tuesday evening, Dec. 21, inaugurating the fifth season of the Campus Concert Course, and the fourth of the Choral Society. The program will be of miscellaneous nature, and will include Deems Taylor's dramatic cantata "The Highwayman"; in this work Mr. Werrenrath will sing the solo part, and the composer will conduct. Lillian Ellerbush, soprano, and the New York Festival Orchestra will also assist. Another feature of the program will be the first performance of a new patriotic hymn "Hail Land of Freedom," by George C. Turner.

Talented Pupils of Norman Winter Win Applause in Recital

At the studio of Norman Winter, 322 West Eighty-ninth Street, on Tuesday evening of last week, one of his pupils, Irene Trautman of Syracuse, gave a recital of songs. Miss Trautman astonished and delighted her large audience by displaying an exceptionally beautiful coloratura voice and fine technical equipment. Her rendering of the "Caro Nome" aria from "Rigoletto" and the Mad Scene from "Lucia" brought forth much well merited applause.

In the duet from "Madama Butterfly" she was assisted by Mary Lathrop of Detroit, whose voice won much praise and from whom Mr. Winter expects great things.

MAUDE FAY



Maude Fay as "Sieglinde"
 AMERICAN PRIMA DONNA
 of the Munich Royal Opera

has leave of absence to come to America January 15th for guest performances with the Chicago Opera. MISS FAY will also sing a limited number of concerts this Spring under the direction of

MRS. HERMAN LEWIS

Tour for season of 1916-1917 now booking.
 "While we were listening to the incomparably beautiful singing of the soloist, MAUDE FAY, in her songs, we thought: 'What a strong, royal and queenly way of singing this is! What a full and noble measure, pouring from an unlimited abundance! And presently, what shall we then enjoy, when she sings Wagner, when she sings the music of the drama?' For her songs were but the foretaste of that enjoyment: Maude Fay seems to us essentially an opera-singer, by nature and by character. But this in the noblest sense—a lyrical tragedienne. Our admiration during her interpretation of the songs was primarily aroused by that material with which she formed and created. Not only the organically physical—the voice, which, however, is indeed rich and powerful; but also the emotional material and spiritual elements with which she built in her selections, from 'Tannhäuser' and 'Tristan und Isolde'; there was literally not a single moment of lower spiritual tension, so that in these efforts, especially in 'Isolde's Liebestod,' she deeply and truly moved us. And such feelings we neither will nor can analyze in this place. The orchestra also played its part in this emotional appeal, helping her to pour forth her treasures, and seemingly possessed and inspired by the art of the songster." Utrecht Dagblad, Brussels.

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DRAMA AS STEPPING STONE TO CAREER AS OPERATIC SOPRANO

Marcia Van Dresser Had Dramatic Schooling in Augustin Daly's Company—Went Abroad for Experience at Advice of Ternina and Mottl—Her Successes in Europe and with Campanini Forces

OF the prominent American prima donnas engaged by Director Campanini for the current season of opera in Chicago, one who has made a particularly favorable impression is Marcia Van Dresser. Miss Van Dresser, who will be remembered by theater-goers as a brilliant actress, appeared here with Otis Skinner, Blanche Bates and Viola Allen in various well known plays. Born in Memphis, Tenn., Miss Van Dresser is an unhyphenated American, whose ancestors for generations have been natives of this country, and in her manner and her general characteristics, the American type is pronounced.

Began in "Robin Hood"

"My musical career, strange to say, was begun in Chicago, where I appeared as *Alan-a-dale* in de Koven's "Robin Hood," but I was persuaded to enter the dramatic field shortly thereafter, and became a member of Augustin Daly's dramatic company. But I always yearned for a real operatic career, and soon began serious study for grand opera.

"Heinrich Conried, then director of the Metropolitan Opera Company, engaged me for a season, outlining a plan whereby American opera singers would not find it necessary to go to Europe to study, as he had some sort of a scheme to establish an opera school in connection with the Metropolitan. He thought some of bringing over to America several of the great vocal instructors of Europe. But after I had been a season in the company singing small rôles, both Milka Ternina and Felix Mottl urged me to go abroad and acquire not only operatic experience, but also the languages of Europe."

Miss Van Dresser went immediately and studied for several years in Munich, and then accepted an engagement for a year with the Dresden Royal Opera. This was followed by a season at Dessau, where her work soon attracted the attention of the various intendants and managers of Germany, and she became a member of the Municipal Opera of Frankfurt-on-the-Main, where she established herself firmly.

Career in Europe

Here in the course of more than three years, she sang some twenty-five rôles of German, French and Italian operas, was a prominent figure in the Mozart Festivals, sang all of the Gluck operas and was acknowledged as an authoritative exponent of such Wagner rôles as *Elizabeth* in "Tannhäuser," *Senta* in the "Flying Dutchman," *Eva* in the "Meistersinger," *Elsa* in "Lohengrin" and as *Freia*, *Sieglinde* and *Gutrune* in the "Nibelungen Ring" cycle.

Her versatility is demonstrated by the fact that she also sings the leading rôles

in "Aida," "Tosca" and "La Juive." She is very fond of the Verdi operas and in such works as "Don Carlos" and "The Masked Ball" as well as in the more mod-



Marcia Van Dresser, the American Soprano of the Chicago Opera Company. On the Right, Miss Van Dresser as "Tosca"

ern "Falstaff" she finds especial delight and musical inspiration.

Of typical American physical charm, in person and in manner, Miss Van Dresser has been the recipient of much social attention from the representative people of Chicago.

"Your speaking voice does not suggest a high soprano," I remarked when we began our conversation, and in truth, it is deep and full throated with a remarkable resonance and clear articulation. Miss Van Dresser attributed it to "my dramatic stage experience.

"I am engaged for the entire season here, and probably will sing in 'Cleopatra,' 'Aida' and other operas before its close. Already I have made plans for the remainder of the season, my first concert engagement being on Feb. 5 and 6, in New York, with the New York Symphony Orchestra, as soloist under Walter Damrosch's direction."

She was gratified to note that conditions have changed somewhat for American opera singers, in that they find more ready opportunity here to make a career without going abroad than was the case even as late as when she began her career.

Her apartment at the Congress Hotel was full of floral gifts, of boxes of sweets and books, all sent by friends and admir-



Photo by Matzene, Chicago

ers, and she remarked that one of her great avenues of relaxation was reading. A glance at her reading-table showed some very good current literature reflecting a most eclectic taste.

MAURICE ROSENFELD.

THE METROPOLITAN RE-ENGAGES DESTINN

**Soprano to Sing There at Least
Ten Times This Season and
Twenty Next**

Emmy Destinn, the famous Bohemian soprano, has been re-engaged by the Metropolitan Opera Company for a minimum of ten performances during the remainder of this season, and for a minimum of twenty performances there next season. Her first appearance will be as *Elsa* in "Lohengrin" on Dec. 20. Announcement of her engagement was read from the stage of the New York Hippodrome at Miss Destinn's appearance there at the Sousa concert last Sunday evening.

Although Miss Destinn had been negotiating with Mr. Gatti-Casazza for some time, it was thought that an agreement as to salary could not be brought about this season, and that her numerous concert engagements, to say nothing of her guest performances with the Campanini forces in Chicago, might prevent her from appearing in opera in New York for the present. According to Miss Destinn's manager, Ottokar Bartik, these are the reasons for the small number of performances contracted for, although, he says, her honorarium per performance is larger than it previously was.

The news of her re-engagement must have inspired Mme. Destinn to special efforts at her Sunday concert with Sousa and his band at the Hippodrome, for it is safe to say that the soprano has seldom done her wonderful voice and splendid art more justice than on this occasion. Her singing of the "D'Amor sull' all Rosee" aria from "Il Trovatore" was a revelation, and brought forth plaudits from the largest house that has been seen at these Sunday concerts all season.

The audience grew vociferous after the announcement of the Metropolitan engagement was made, and demanded a speech from the diva, but the singer chose to show her joy in another way; she walked over to Mr. Sousa and gave him a chaste buss, much to Mr. Sousa's surprise. In fact he was so startled that he dropped his pince nez, almost breaking it. As encores, Mme. Destinn gave arias from "Tosca" and "Madama Butterfly."

Mme. Destinn's assisting artist was Helen DeWitt Jacobs, a young violinist who gave a creditable performance of Wieniawski's difficult "Faust Fantasia."

Paderewski Plays to Brooklyn Throng

Brooklyn music devotees turned out with all wonted fervor to hear Paderewski at the Academy of Music on Dec. 9. The offerings of the celebrated pianist included Schubert's Impromptu, Op. 142; Rubinstein's "Valse Caprice," Chopin's Mazurka in A Minor, the Ballade in F Major and Scherzo in B Flat Major by Beethoven, Rubinstein's Etude in C Major, a Liszt Sonata and Polonaise Militaire. The Schubert, Rubinstein and Liszt numbers brought forth the greatest show of appreciation, and in addition to the regular program three encores were granted.

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